

U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & / € £ \$ % ! ? () []

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME EIGHT, NUMBER ONE, MARCH 1981

Something for Everybody from ITC

The snail mates only once in its entire life. When it does mate, however, it may take as long as 12 hours to consummate the act.



Toward the end of her life, Sarah Bernhardt had a wooden leg and often wore it on stage. The "Divine Sarah" slept in a coffin, owned her own railroad car, and played Juliet at 70.

John Hancock

John Hancock signed his John Hancock in extra-large letters on the Declaration of Independence not out of self-esteem but so the notoriously poor-sighted King George III could read it without the aid of spectacles.



A person's nose and ears continue to grow throughout his or her lifetime.

U&Lc.

VOLUME EIGHT, NUMBER ONE, MARCH, 1981

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
 AARON BURNS, EDITORIAL DIRECTOR
 EDWARD RONDTHALER, EDITORIAL DIRECTOR
 EDWARD GOTTSCHALL, EDITORIAL DIRECTOR
 MARION MULLER, ASSOCIATE EDITOR
 MICHAEL ARON, CLAUDIA CLAY, TONY DISPIGNA, KEVIN GATTA,
 ROBERTO MARAMBA, JUREK WAJDOWICZ, ART AND PRODUCTION
 RHODA SPARBER, RESEARCH DIRECTOR
 JOHN PRENTKI, BUSINESS MANAGER
 JANET VALLOCHI, EDITORIAL TRAFFIC COORDINATOR
 HELENA WALLSCHLAG, ADVERTISING/PRODUCTION MANAGER

© INTERNATIONAL TYPEFACE CORPORATION 1981
 PUBLISHED FOUR TIMES A YEAR
 IN MARCH, JUNE, SEPTEMBER AND DECEMBER
 BY INTERNATIONAL TYPEFACE CORPORATION
 2 HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017
 A JOINTLY OWNED SUBSIDIARY OF
 PHOTO-LETTERING, INC. AND LUBALIN, BURNS & CO., INC.
 CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK,
 N.Y. AND AT FARMINGDALE, N.Y. USTS PUBL. 073430
 ISSN 0362-6245 PUBLISHED IN U.S.A.

ITC OFFICERS:
 EDWARD RONDTHALER, CHAIRMAN
 AARON BURNS, PRESIDENT
 HERB LUBALIN, EXECUTIVE VICE PRESIDENT
 JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER
 BOB FARBER, SENIOR VICE PRESIDENT
 ED BENGUAT, VICE PRESIDENT

U.S. SINGLE COPIES \$1.50
 ELSEWHERE, SINGLE COPIES \$2.50
 TO QUALIFY FOR FREE SUBSCRIPTION COMPLETE AND RETURN
 THE SUBSCRIPTION FORM IN THIS ISSUE TO ITC OR WRITE TO
 THE ITC EXECUTIVE OFFICE, 2 HAMMARSKJOLD PLAZA, NEW YORK, N.Y.

In this issue: Editorial

Hot and cool running computers and how to keep up with them. Page 3.

Profile: Herb Lubalin

Judged by a jury of his peers, we wind up with more than a profile of U&Lc's Editor-Designer. Page 4.

Lou Myers

Two universal four-letter words are graphically defined by the inimitable Mr. Myers. Page 8.

Four Ways to Say Five

A solemn civic center in Bonn, West Germany, invites a chuckle with its adventurous numerals by Anton Stankowski. Page 10.

What Fools These Mortals Be

A sober and thorough account of the history of comic and satiric periodicals of the 19th and early 20th century. First of a four-part series. Page 12.

Crossword Puzzle

Grind corn, grind the organ, grind edges, and sharpen your wits for the puzzle on page 18.

Automotivations

A Californian car-watcher views the auto as a vehicle for political polemics and social satire. Page 20.

Scriptura

The story behind the emergence of a glorious and dazzling series of calendars devoted to calligraphy and lettering arts, told by Jean Evans and Charles Bigelow. Page 22.

Ms. Carol Wald

Born with a pencil in her hand, she puts it down only to pick up a paintbrush, a pastel chalk, a camera, a pair of scissors and awards. Page 30.

A New Elfabet

An industrial-design illustrator escapes into fantasy art and hobnobs with goblins. Page 32.

Introduction to the ITC Typeface Directory

A short history: Why and how ITC has contributed to an industry and made a lot of type designers happy. Page 34.

ITC Typeface Directory

... 10 years later, a review of our album of faces, with 34 amusing bits presented in family settings.

Something from Everybody

The usual goodies from our readers which we receive with utmost relish. Page 35.

Vision '80s Update

A potpourri of new developments. Page 72.



CALENDAR OF EVENTS

APRIL 6-MAY 22

R.O. BLECHMAN: BEHIND THE LINES

Here's an exciting collection of R. O. Blechman's cartoons, films, commercials and illustrations. You can enjoy again his New Yorker and New York Times cartoons and illustrations, and on the ITC Center screen see many of his TV commercials and some of his films. It's a real Blechman festival.

JUNE 1-JULY 24

TYPOGRAPHY 2: 27TH ANNUAL TDC EXHIBIT

This major exhibition, sponsored by The Type Directors Club, presents examples of typographic excellence in a wide range of media. The pieces, printed and calligraphic, were selected by a panel of six judges and include outstanding work by type directors, typographic suppliers, and independent designers from around the world. This work will be published in an annual in the Fall.

COMING ATTRACTIONS

August 3-September 25: **International Calligraphy Today** (Return engagement)

October 5-November 25: **Vision '80s**

December 7-January 22, 1982: **Letters Alive: A Letraset Show**

Hours: 12 Noon-5 P.M.

Admission: Free

Open Days: Monday through Friday excepting the following holidays:

February 16, May 25, July 3, September 7, October 12,

November 3, November 26, 27, December 24, 25, 31 and January 1, 1982

ITC Center, 2 Hammarckjold Plaza (866 Second Avenue—between 46th and 47th Streets),
 3rd Floor, New York, New York 10017. For more information call (212) 371-0699.

The Computer is the Message

That's right. Today, the computer is the message. ♡ This deceptively simple, McLuhanesque catchphrase sums up the effects of new technologies on communications in the '80s. ♡ It is several decades since Marshall McLuhan introduced the maxim that "The medium is the message." He did not mean that literally, of course. His point was that the way we acquire information affects us more than the message itself. A medium—books, TV, radio—is not a neutral information or entertainment carrier. The medium itself does something to people. Print, for example, is primarily visual and presents information slowly and in small bits, enabling the reader to separate thought from feeling and fragmentizing knowledge. ♡ For several decades McLuhan foresaw, understood and articulated the computer-directed electronic communications era we are now in and whirling through. ♡ And so we have now updated his maxim to read: "The computer is the message." The computer is not, we repeat, not, a neutral slave. By its very nature it affects how we think and feel, how rapidly we can communicate and how fast we can and must make decisions. It has made speed an element of talent. And this is true whether you are concerned with inventory control, typesetting a math formula, designing an advertisement, a TV commercial, an IRS form or running a sales conference. ♡ McLuhan saw media as hot or cool. A hot medium allows less participation than a cool one, as a lecture makes for less participation than a seminar, and a book for less than a dialogue. The trend in computers is toward the cool. Interactive graphic display terminals for the creation and editing of text and graphics, as well as for area and page composition, are very cool computer devices compared to a soft typesetter that merely displays an electronic proof that cannot be edited at that station. ♡ Let's just consider a few ways in which the cool computers of the '80s will affect us.

Computers, in devices such as graphics terminals, are idea stimulators. Interactive terminals expedite and stimulate new graphic solutions. You can, literally, play with them and create graphic effects your mind alone would not have evolved.

Artists' abilities will be expanded. The new devices make new effects more feasible—more rapidly and easily and economically achievable. They offer wider choices in correcting, positioning, sizing and shaping of graphic elements. The horizons of the mind are ex-

tended but new demands are put on human judgment and taste.

Computers not only make speed an element of talent but also make it possible for people to create, produce and make decisions more rapidly and more effectively. Some people fear the computer is overwhelming the mind, but in many instances it is permitting the mind to perform closer to its full potential.

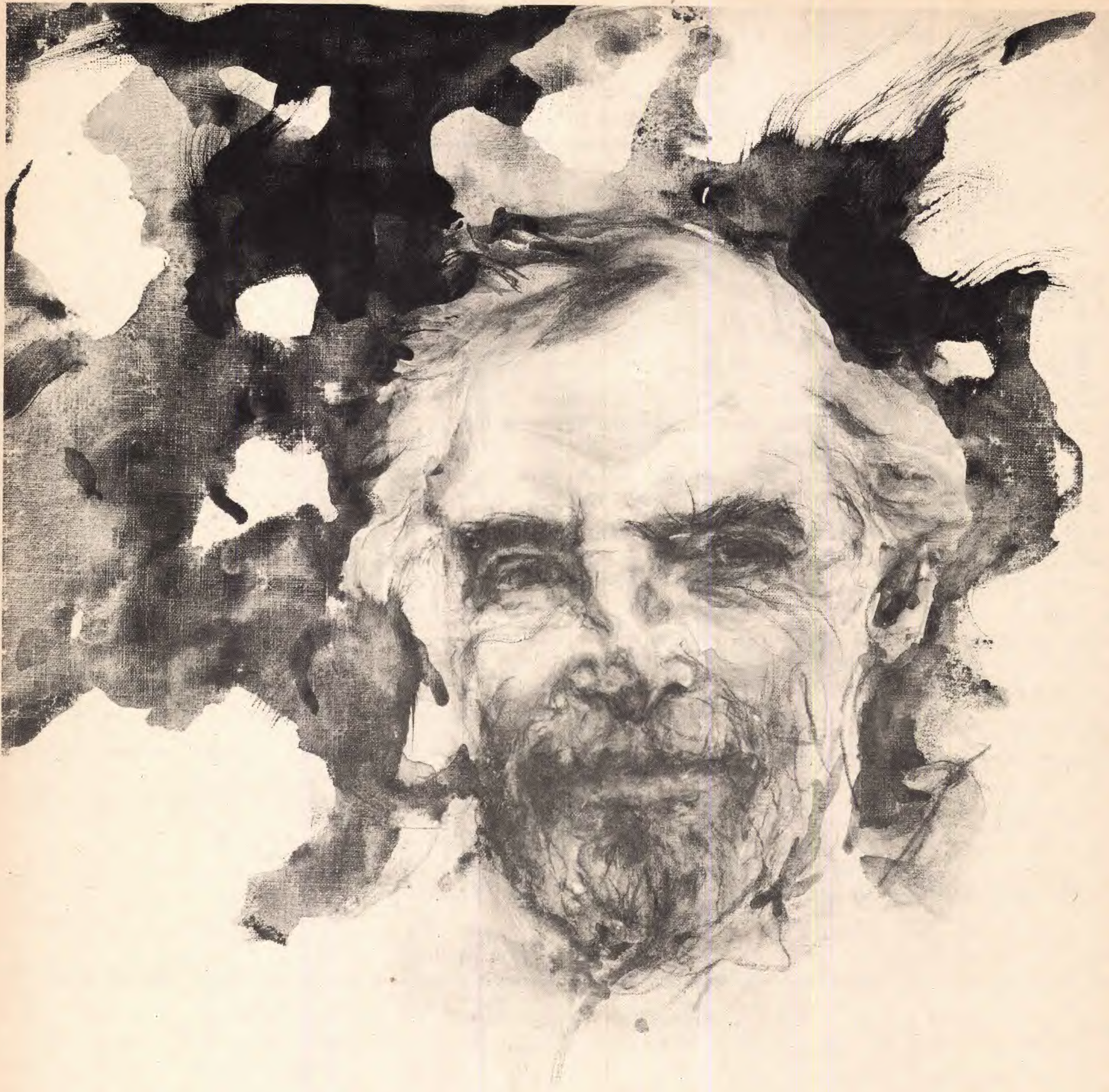
Computer-controlled graphics display terminals make possible the rapid creation and viewing of many alter-

native solutions to a problem and facilitate faster, more confident decisions from an enlarged pool of choices.

Now, more than ever, we must ask, Who's in charge here? As computer controlled and linked electronic devices fuse what had been independent operations into a continuous creation-production-communication system, new managerial lines of authority will emerge.

And, lest we forget, we all are in the midst of learning a new language and a new mathematics, thanks to the cool computer.

These are just a few of the reasons for saying, "The computer is the message." In sum—computer-controlled devices affect the message's ability to be noticed, read, remembered, and acted upon. They also affect verbal, data and graphic content. They affect budgets, schedules, procedures, lines of authority, salaries, job opportunities and career paths. ♡ Of course, the driving force behind the lightning development and application of computer technologies is cost effectiveness. The business bottom line is the base upon which the computer industry is building to satisfy business' need to do more and better, faster and for less. ♡ In communications we are not too far from the day when managements will relate communication effectiveness to cost effectiveness. Message effectiveness will be a recognized measure of whether the budget was well spent. The question will not be—"How many people received this promotion for how few dollars?" but how many readers read it, understood it, reacted to it as the sponsor hoped they would? ♡ Thus we will blend creativity and computer technology to achieve communication and cost effectiveness in our messages. ♡ This evolution of McLuhan's maxim of "The medium is the message" to our belief that "The computer is the message" has taken place in the last decade of McLuhan's life (he died December 31, 1980) which, coincidentally, marks the first decade of ITC's existence. ♡ As ITC enters its second decade we hope it will be possible to expand upon our library of typefaces, with a continuing blend of classic styles and new designs, all specifically designed for the age of the computer, all featuring larger lowercase x-heights and fine letterfit to maximize readability and to control color in masses of text, all capable of looking and functioning well over a broad range of sizes and on a wide variety of photographic and digital equipment. ♡ As computers in the '80s enable laser printers, intelligent copier-printers, editing and electronic composition terminals as well as typesetters to carry fonts, we hope that the ITC library will continue to satisfy both the tastes of designers and the specifications of the computer-controlled devices using them.



Pro.File: Herb Lubalin

Herb Lubalin

CHRONOLOGY

- 1918:** born in New York City.
- 1939:** graduated The Cooper Union.
- 1939:** Designer, Display Guild.
- 1941:** Art Director, Deutsch & Shea Advertising.
- 1942:** Art Director, Fairchild Publications.
- 1943:** Art Director, Reiss Advertising.
- 1945:** Vice President, Art Director, and Creative Director of Sudler & Hennessey, Inc.
- 1952-80:** 9 Gold Medals and 8 Silver Medals, Art Directors Club of New York.
- Over 500 Awards for Professional Excellence from the Art Directors Club, Type Directors Club, AIGA, Society of Publication Designers, Society of Illustrators and C.A. Annual Exhibition.
- 1952-81:** Annual Group Shows, American Institute of Graphic Arts, New York Art Directors Club, Type Directors Club.
- 1958-81:** Annual Group Shows, C.A. Magazine.
- 1962:** Art Director of the Year, NSAD.
- 1962-81:** Annual Group Shows, Society of Publication Designers.
- 1963:** Cleo Award, Best TV Commercial at American Television Festival.
- 3 Medals, Advertising Club of New York.
- U.S. Government Citation for Design of Airmail Stamps. The Lotus Club Award.
- 1964:** One Man Exhibition, Overseas Press Club.
- 1964-67:** President, Herb Lubalin, Inc.
- 1967-75:** President, Lubalin, Smith, Carnase, Inc.
- 1968:** One Man Exhibition, Gallery 303.
- 1970:** Executive Vice President, Lubalin, Burns & Co., Inc. Advisory Board, Hampshire College, Massachusetts.
- 1971:** Executive Vice President, International Typeface Corporation. Vice President, Lubalin, Delpire et Cie, Paris. Vice President, Lubalin, Maxwell Ltd., London. Vice President, Good Book Inc., Publishing.
- 1972:** Cooper Union Professional Achievement Citation. Graphics Teacher, Cornell University.
- 1973:** Augustus St. Gaudens Medal for Professional Achievement, Cooper Union Alumni Association.
- 1974:** Vice President, Aki, Lubalin, Hawaii.
- 1975:** One Man Exhibitions, TGI Gallery, New York, Ryder Gallery, Chicago, Advisory Board, Kean College, New Jersey, Visiting Graphic Arts Instructor, Syracuse University.
- 1976:** One Man Exhibition, Hampshire College, Massachusetts.
- 1976-78:** President, LSC&P Design Group, Inc.
- 1976-81:** Professor of Design, The Cooper Union.
- 1977:** Chairman, Design Processing International, Inc., Art Directors Club Hall of Fame.
- 1978:** President, Herb Lubalin Associates, Inc., One Man Exhibition, Galerie Robert Clarence, Paris.
- 1979:** One Man Exhibition, Pompidou Center for the Arts, Paris.
- 1980:** The Cooper Union Alumnus of the Year Award, One Man Exhibition, ITC Center, New York. Chairman, Lubalin, Peckolick Associates.
- 1981:** The American Institute of Graphic Arts (AIGA) Medal.
- Permanent Collections: Whitney Museum, New York, Smithsonian Institution Permanent Collection, National Gallery, Washington, D.C., Library of Congress, Museum of Modern Art, New York.

PROFESSIONAL ORGANIZATIONS

American Institute of Graphic Arts, Member of the Board
New York Art Directors Club, President, Vice President and Board Member.
AGI (Alliance Graphique Internationale), International Vice President.
SAFFT, Scandinavian Society of Designers, Honorary Member.
Society of Typographic Artists, Chicago, Honorary Member.
Society of Publication Designers.
Society of Illustrators.
National Society of Art Directors.
New York Type Directors Club.
AIA, American Institute of Architects.

LECTURES AND JURIES

Schools: Toronto School of Art, Canada; Alberta School of Art, Canada; Sheridan College of Art, Canada; Pratt Institute, New York; Parsons, New York; School of Visual Arts, New York; CUNY, New York; New York University, New York; Harlem Prep, New York; State University of New York, Albany; State University of New York, Stony Brook, L.I.; Drake University, Iowa; University of Miami, Florida; Kansas City School of Art, Missouri; Art Center, Los Angeles; Rhode Island School of Design; Tokyo College of Art, Japan; Basle School of Design, Switzerland; Barcelona College of Architecture, Spain; Oregon State University.

Professional Organizations: New York, Miami, San Francisco, Los Angeles, Dallas, New Orleans, Atlanta, Chicago, Philadelphia, Detroit, Milwaukee, Tucson, New Jersey, Charlotte-Greensboro, Syracuse, Providence, New Haven,

ent. Furthermore, because of his influence on graphic design, and because of the attention and approbation he has received, Herb has become something of a Pied Piper to the young and a leader among his peers. It is especially to the young designers and students that this profile is directed, to reveal that there are really no gods... no supermen... no lucky Larrys in this business. But once in a while a little guy comes along with a few extra creases in his brain (which makes him see things in a unique way) and with a prodigious appetite for work.

Rather than present a Lubalin-eye-view of himself, we tapped a number of distinguished people in the communications world who know him long and well, and asked them to contribute their observations. We wound up with a collage which turns out to be not so much a profile, but a pretty full view of the man, warts and all.

Appearance and Demeanor

The consensus is that Herb is small, lean, elfin, prematurely white-haired and deafeningly silent. He's a bare 5 ft., 7 inches tall (he carries his head tucked into his shoulders which robs him of an inch or two); he weighs in at less than 140 lbs. He doesn't really walk; he shuffles. He doesn't really talk; he grunts, snorts, clears his throat a lot and occasionally nods his head. He's a conscientiously casual dresser, concentrating on subtle taupes, greens, grays and earth tones, guided by either a rare color sense or his congenital color-blindness. He's a sharp shot at tennis, skillful at ping-pong, a graceful swimmer, a smooth dancer, a reluctant walker—he does none of these things “briskly.” He churns out mountains of work without ever looking ruffled, frantic or hurried. In fact, the only part of his body that really moves fast is his brain.

An Awesome Designer

From his peers, collaborators, clients, employees, associates and friends, came these observations and comments: “He is brilliant and inventive; I am constantly surprised by his solutions; there's always a new twist, a new vision”... “I continue to use bits of what he's done; sometimes I use whole chunks”... “Once in a while, I underestimate him; then he does something that evokes an ‘I wish I'd done that.’”... “He's the only designer in the business I'm jealous of”... “He has brought humor to typography and performed a marriage of type and imagery”... “One could easily learn to resent him for his talent, except that he's also a nice guy”... “His typographic design is positively sensual”... “As a teacher he mixes his own subtle wit with his sense of subtlety in design; he insists on words as type and imagery”... “As quiet and unassuming as an elf, he labors at his drawing board pouring out pure magic”... “He's not just a graphic designer, he's a total communicator and problem solver”... “He's silent, but when he speaks on paper, it's golden”... “No bumbling around; no indecision with him”... “You have to go through a whole series of steps to arrive where he is instantly”... “He designs words that are as identifiable as drawings”... “He has never experienced a crisis of confidence.”

It's clear, Lubalin's talent is unique. You can't learn it in school, from lectures, from texts or even by swallowing whole issues of U&Ic. He has a special radar for zooming in on a problem. He trims away

Boston, Denver, São Paulo, Brazil; Tokyo, Japan; Kyoto, Japan; Stockholm, Sweden; Copenhagen, Denmark; London, England; Paris, France; Amsterdam, Netherlands; Barcelona, Spain; Toronto, Canada; Montreal, Canada; Calgary, Canada; Geneva, Switzerland.

Conferences: ATYP 1 Conference, Barcelona and São Paulo; World Advertising Conference, Sweden; Ad Age Conference, Chicago; Aspen Conference, Colorado; Typomundus Conference, Stuttgart; ASMP Conference, Miami; A.D. Communication Conference, New York.

BIBLIOGRAPHY

- 1961:** *Gebruuchsgraphik Magazine*, January.
- 1969:** *C.A. Magazine*, Vol. 11 #4; *Idea Magazine*, entire issue; *Print Magazine*, January–February.
- 1970:** *Gebruuchsgraphik Magazine*, January.

1971: *Crée*, September–October.

1972: *Vision Magazine*.

1974: *Idea Magazine*, Issue #127.

1974 to present: U&Ic—Upper and Lower Case, *The International Journal of Typographics*.

1976: *Graphics Today*, July–August.

1978: *American Artist Magazine*, December.

1979: *Graphic Art News*, Vol. 3, #11, November; *Graphics: New York*, July–August; *Print*, May–June; *Projekt*, Issue #129, February.

1979-80: *Graphis Magazine*, Issue #204.

1981: *Idea Magazine*, Issue #164, January.

Additional articles sans publication dates: *Advertising Age Magazine*, *Advertising Requirements Magazine*, *Advertising Week Magazine*, *Art Direction Magazine*, *Lightworks Magazine*, *The New York Times*, *Printers Ink*

the fat—the extraneous—and works out solutions that are succinct, witty and elegant.

Though he has handled every design problem from letterheads to a loft interior, over the years he has been inextricably seduced by typography and letter forms. This man who hardly speaks is a language lover. There's nothing new about literary people playing with words that sound like what they mean, i.e., screech, scratch, grizzly, clang, whisper... but when Herb started to make words look like what they mean, it was the beginning of a whole new adventure in graphic design. His visualization of the word **Marriage**, with the double R's facing each other; his **Mother & Child**, with the ampersand and child nestled in the O, are the epitome of his wit. His solutions are so obviously right, they stun us.

An Exasperating Man

Nobody's perfect. The very same people who are knocked out by his design skills have a list of grievances:

Herb is exasperating to people who produce work for him but never know what he thinks of their efforts.

He is crushing to young designers and students who labor over a portfolio, seeking a serious critique, but hear only a few grunts, a mumble and a snort or two. If only they knew that a snort, a snort and a little nod of the head from Herb can be thunderous applause.

He can be a joy to work for. He is explicit, decisive and not given to endless revises; but he is stubborn to the extreme; his tenacity has driven others to rage and resignation. As for his quickie decisions, at least two now-famous graphic artists have the distinction of having been “fired” by Lubalin.

People who know the meaning of “blocked” watch him work with envy and murder in their hearts. His powers of concentration are legendary. I've personally seen him—with tracing pad balanced on his knees, with football noises blasting from the TV set, with children wrestling underfoot, with food passing overhead—implacably reel off tissues with the regularity of copies shooting out of a word processor. Before the Giants have made a first down, he has 15 solutions to a graphic problem. And he has crumpled up more good ideas than most people produce in a lifetime of trying hard.

He has no empathy for procrastinators, worriers or deliberators. What might be a “big deal” to the rest of us is a flash decision for him. Herb has bought houses, formed partnerships, entered into business ventures in less time than most people take to decide on a pair of shoes. That's unnerving.

Expect no flood of compassion from him, not even a trickle, for your personal woes. You want to discuss a love affair, your children, your professional crises, your doubts, your fears, your psyche? Don't come to Herb. The whole Freudian mystique has passed him by. He has no use for psychology except, typographically, it has terrific potential—those ascenders, descenders and o's! But Herb is exasperatingly consistent; he keeps his own personal traumas and tragedies firmly locked behind the sluice gates, too.

A Human Paradox

Contrary to all that has been made of his silence at work and in his private world, Herb does talk. Dress him in a tuxedo, stand him before a microphone,

he sharpens up his everyday t's and d's and becomes a veritable Demosthenes—only funnier. Herb has lectured widely in the States, in Canada, Europe and Japan, informing and entertaining professionals and students with his devastating candor and humor. Or... if you should happen to touch on a topic that nettles him he will open up and deliver a diatribe he's had stored up for months.

In his work he is loose and open. He has no hoked-up philosophies, no rigid imperatives. But in personal matters, he's a crazy aesthetic fanatic. Herb would rather stand than sit in a chair with lousy lines. He has a history of choosing impeccably designed cars that generate improbable repair bills. And by his own admission, he'd rather watch his football on an aged little black-and-white Sony than a big color set of gross proportions.

He operates from a code of decency few people understand: He was an “equal-opportunity-employer” long before those words were invented. He hired women designers, artists and administrators before any one of them had her consciousness raised. He initiated the Ms. section of U&Ic as a showcase for women in graphics. But don't, unless you enjoy severe indigestion, get him started on Women's Lib in the midst of a nice quiet dinner.

To sum up, Herb Lubalin is: a brilliant communicator and non-communicative... an iconoclast and a classicist... esoteric and earthy... uptight and casual... worldly and provincial... turned off and turned on... unyielding and a pushover... embarrassed by small talk and poised on the podium... a lousy conversationalist and a great fishing partner... completely unpretentious... fiercely ethical... fiercely competitive... expensive... expansive... exasperating... stimulating... concerned... a pleasure to work with... laconic... left-handed... funny... and lovable.

For their stories, their insights and contributions to this text (I have quoted them liberally) I wish to thank the following people: Saul Bass, Pres. Saul Bass/Herb Yager and Assoc.; Aaron Burns, Pres. International Typeface Corp.; Cipe Pineles Burtin, Designer; Seymour Chwast, Pres., Push Pin Studios; Tony DiSpigna, Designer; Lou Dorfsman, Vice Pres., CBS; Gene Federico, Lord Geller, Federico and Eisenstein; Roger Ferriter, Designer; Carl Fischer, Photographer; Milton Glaser, Pres. Milton Glaser, Inc.; Larry Grossman, Pres. PBS; Publisher Ralph Ginzburg and Shoshana Ginzburg; Art Kane, Photographer; Helmut Krone, Vice Pres., Doyle Dane Bernbach; George Lois, Creative Director, Lois, Pitts, Gershon; Alan Peckolick of Lubalin, Peckolick Assoc.; Ernie Smith, Sr., Vice Pres., Sudler & Hennessey; George Sadek, Dean of The Cooper Union Art School; Henry Wolf, Photographer.

Epilogue

To all the young designers and students who are awed by the magnitude of Herb Lubalin's accomplishments: Take heart! Forty years ago, when Herb was fresh out of art school, a neophyte designer and a fledgling bridegroom, his father-in-law assessed him in these immortal words: “Who knows if he will ever amount to anything. But he's a nice quiet boy; he's *edel* (refined) and, thank God, he's not tattooed!” (Ah, but if he was, what designs we would see!)

MARION MULLER

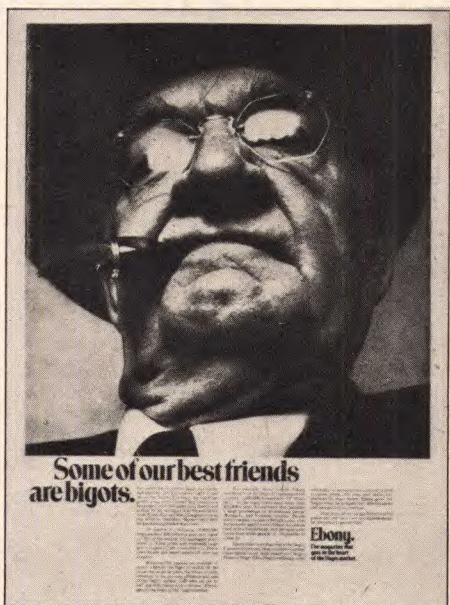
HERB LUBALIN



A



F



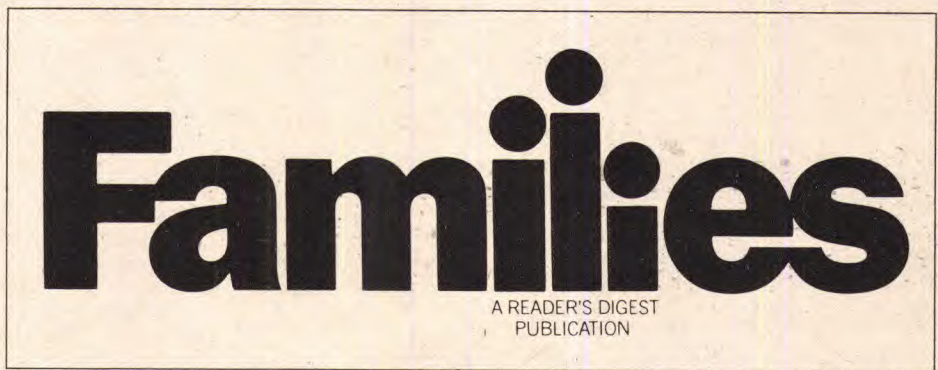
G



I



K

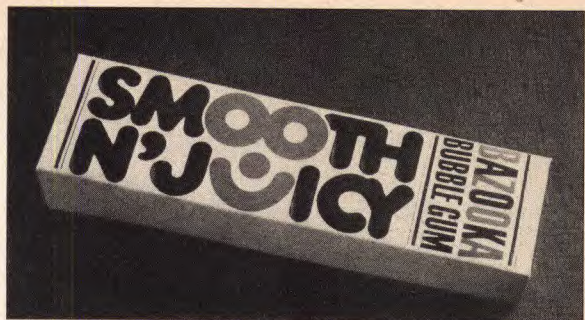


J



L

- A PROMOTION AD FOR SUDLER, HENNESSEY & LUBALIN, 1959.
- B PACKAGE DESIGN FOR TOPPS CANDY CO., 1975.
- C LOGO DESIGNS FOR ANTHONY HYDE AND LILIAN OH; PHOTOGRAPHER AND REP, 1964.
- D LOGO FOR INTERNATIONAL TYPEFACE CORP. ADAPTED FROM AVANT GARDE MAGAZINE, 1970.
- E LOGO FOR CBS RADIO SPECIAL PROMOTION, 1963.
- F AD FOR CBS RADIO "CHICKEN OF THE SEA TUNA" PROMOTION, 1962.
- G AD CAMPAIGN FOR EBONY MAGAZINE, 1968.
- H MASTHEAD FOR A CURTISS PUBLICATION, 1966.
- I LOGO FOR GRUMBACHER, 1979.
- J MASTHEAD FOR A READER'S DIGEST PUBLICATION, 1980.
- K LOGO FOR METROMEDIA, 1968.
- L POSTER FOR VGC, VISUAL GRAPHICS CORP., 1965.



B



C



D

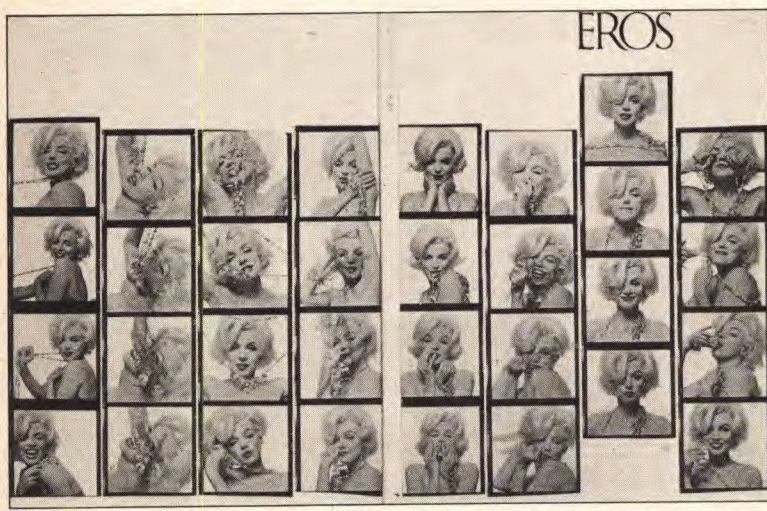


E



H

- M COVER DESIGN FOR EROS MAGAZINE. PHOTOS BY BERT STERN, 1962.
- N SPREAD FROM EROS MAGAZINE. PHOTOS BY BERT STERN, 1962.
- O PACKAGE DESIGN FOR LIGGETT & MYERS. ILLUSTRATION BY JOHN ALCORN, 1970.
- P SPREAD FROM EROS MAGAZINE. PHOTO BY R. HATTERSLY, 1962.
- Q SPREAD FROM SAME ISSUE. PHOTOS BY R. HATTERSLY, 1962.
- R COVER FOR FACT MAGAZINE. ILLUSTRATION BY JEROME SNYDER, 1964.
- S SPREAD FROM FACT MAGAZINE. ILLUSTRATION BY JOHN ALCORN, 1963.
- T FIRST COVER DESIGN FOR FACT MAGAZINE, 1963.
- U SPREAD FROM FACT MAGAZINE. ILLUSTRATION BY SIMMS TABACK, 1964.
- V FIRST COVER AND LOGO FOR AVANT GARDE MAGAZINE. PAINTING BY RICHARD LINDNER, 1967.
- W COVER FOR AVANT GARDE MAGAZINE. PAINTING BY TOM WESSELMAN, 1968.
- X SPREAD FROM SATURDAY EVENING POST. PHOTO BY ART KANE, 1962.



fact:
CAESAR
 It's incredible—SO relax and enjoy it

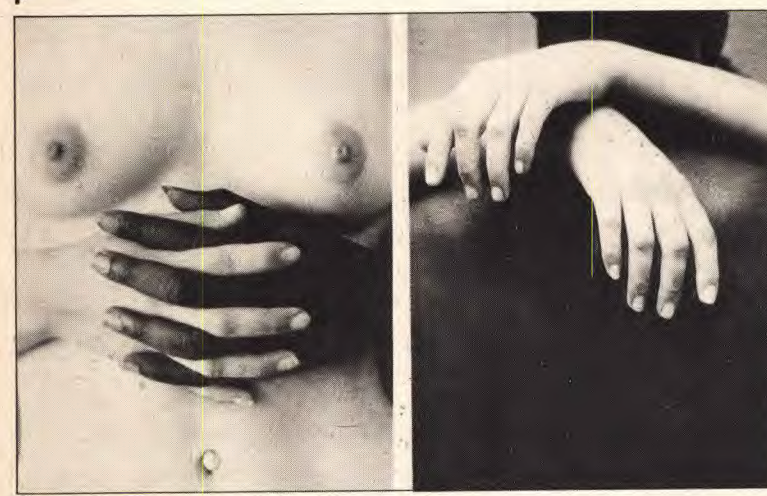
Bitch

A distinguished sexologist shows what queers are doing to the King's English

Though the signs among us must have been evident of the fact, our American language has been enriched by all sorts of queerisms—negatives and positives, new and old, participles and prepositions. The said-Dr. Gerald K. L. Smith probably uses expressions like "who me?" and "what's with her?" totally unnoted as their English origin, just as Shakespeare's "Whore" must occasionally have been "whore" in the American Negro community. And though any question when Dr. Goldwater was knowning that the Presidential campaign was "contingent" the "Gang Busters," he didn't forget the idea that the particular expression in the price and joy of America's homestead.

American homestead, as a matter of fact, are coming on the Gang Busters in the race they are adding things to the general vocabulary. The homestead, and for other cultural enterprises, along a way of establishing a sense of identity and of strengthening inter-communication. Some of their favorite words and phrases, which I have assembled below, may fall over as quickly and as completely as rocks in spring tiding others any catch on, but in, and stand up in the field of fact—eventually to become part of the daily vocabulary of the people who want to get off "perverse."

queer - An elderly homosexual.
queer - A fellow homosexual, derogatory.
queer - The male partner and again immediately afterwards.
queer - A period of self-loathing that persists in one's personal life through to the end of one's days.
queer - To suggest such homosexual practices and attitudes.
queer - A homosexual who is being homosexual, usually preceding an admission, as in "I'm queer."
queer - A verb.
queer - A public restroom.
queer - A disease homosexual, derogatory.
queer - A homosexual.
queer - To suggest such homosexual practices and attitudes.
queer - An elderly female homosexual.
queer - A term as vulgar.
queer - A female homosexual who plans the male part.



fact:

Harvard Russell considers Time magazine to be "careless and utterly ashamed in its willingness to distort." Ralph Ingersoll: "In ethics, integrity, and responsibility, Time is a monumental failure." Irene Shaw: "Time is 'nausea than any other magazine of the day.'" Sloan Wilson: "Any enemy of Time is a friend of mine." Igor Stravinsky: "Every music column I have read in Time has been distorted and inaccurate." Tallulah Bankhead: "Dirt is too clean a word for Time." Mary McCarthey: "Time's falsifications are numerous." Dwight Macdonald: "The degree of credence one gives to Time is inverse to one's degree of knowledge of the situation being reported on." David Merrick: "There is not a single word in Time." P. G. Wodehouse: "Time is about the most inaccurate magazine in existence." Rockwell Kent: "Time is inclined to value smartness above truth." Eugene Burdick: "Time employs 'dishonest tactics.'" Conrad Aiken: "Time slants its news." Howard James Gould Cozzens: "My knowledge of inaccuracies in Time is first-hand." Walter Winchell: "Time's inaccuracies are a staple of my column." John Osborne: "Time is a vicious, dehumanizing institution." Cole Bradley: "More pervasive than Time's outright errors is its misnomer of truth." Vincent Price: "Fortunately, most people read Time for laughs and not for facts." H. Allen Smith: "Time's inaccuracies are as numerous as the sands of the Sahara." Taylor Caldwell: "I could write a whole book about Time inaccuracies." Sam. John McCallan: "Time is prejudiced and unfair."

Catholic Take-Over of Public Schools
 By the Rev. Gaylord Billey

At least 200 schools in as many as 20 states are supported by general taxation but staffed by nuns and controlled by the Roman Catholic Church

Beyond doubt, 999 out of every 1000 American have never in their lives heard the phrase "Catholic school." It is a phrase never published in newspapers or magazines, never broadcast over the radio or TV, and it might be said to offer, right now, a definition.

Catholic school is a taxpayer public school, supported by general taxes like any other public school, but controlled by the Roman Catholic Church and taught in the name of the Roman Catholic Church.

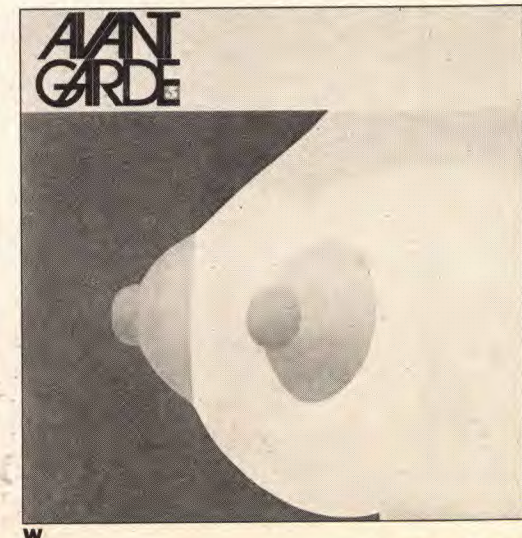
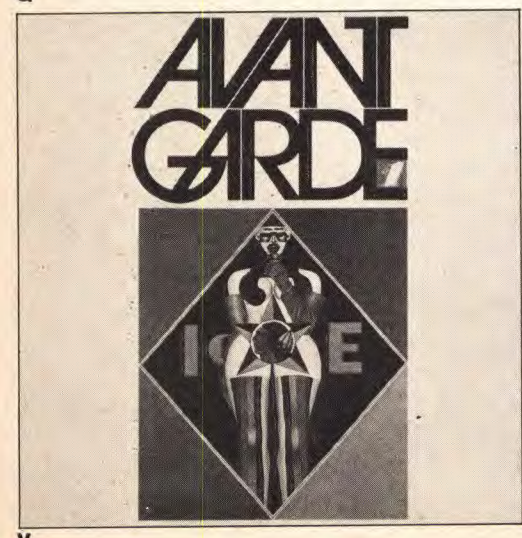
Defined as such, a Catholic school would make a laughing stock out of the Constitution and the principle of church-state separation. Yet the unhappy fact is that hundreds of Catholic schools exist, and all over the United States.

In a typical Catholic school, the Mother Superior of the local convent is the principal, and all the students are taught the Baltimore Catechism. Most, or all, of the classes are conducted by nuns, and the distinctive habit of these ladies and under the most solemn vows to advance the Roman Catholic religion in everything they do. And money supporting the school comes from the pockets of Protestants, Jews, and other non-Catholics.

Many Catholic schools follow the pattern of the Catholic Church in Colorado, near the New Mexico State line. During the Depression, the Roman Catholic Church in Colorado, near the New Mexico State line, was getting no help

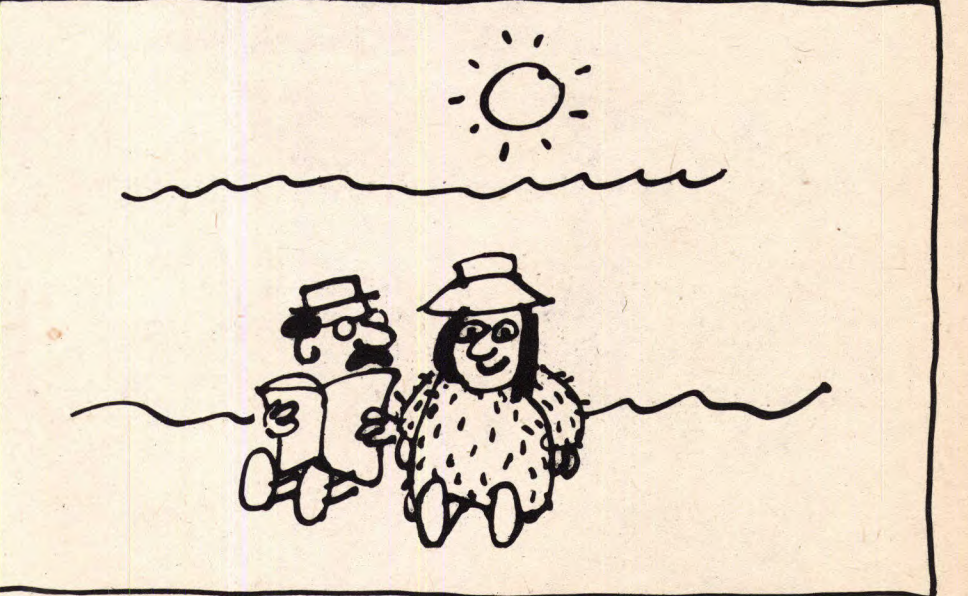
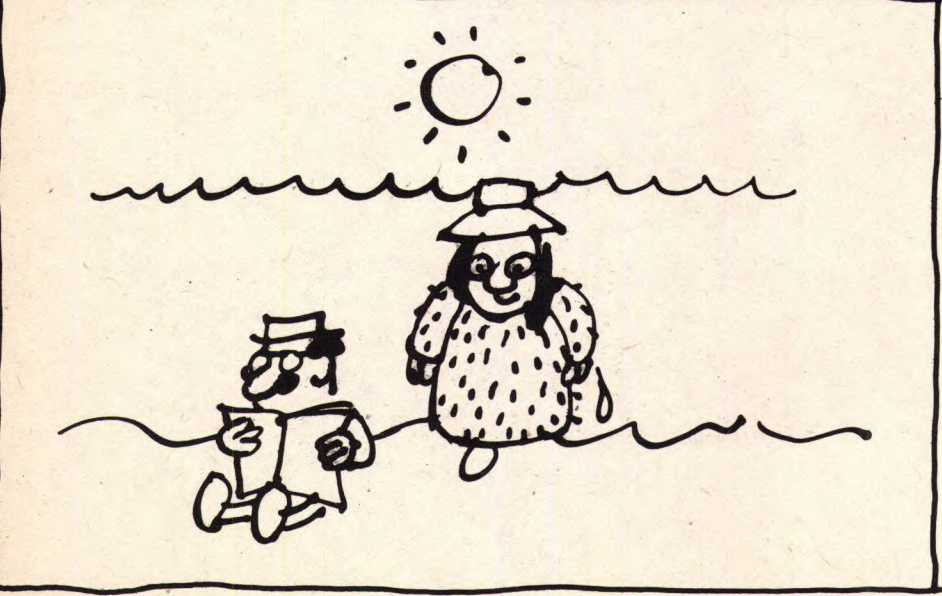
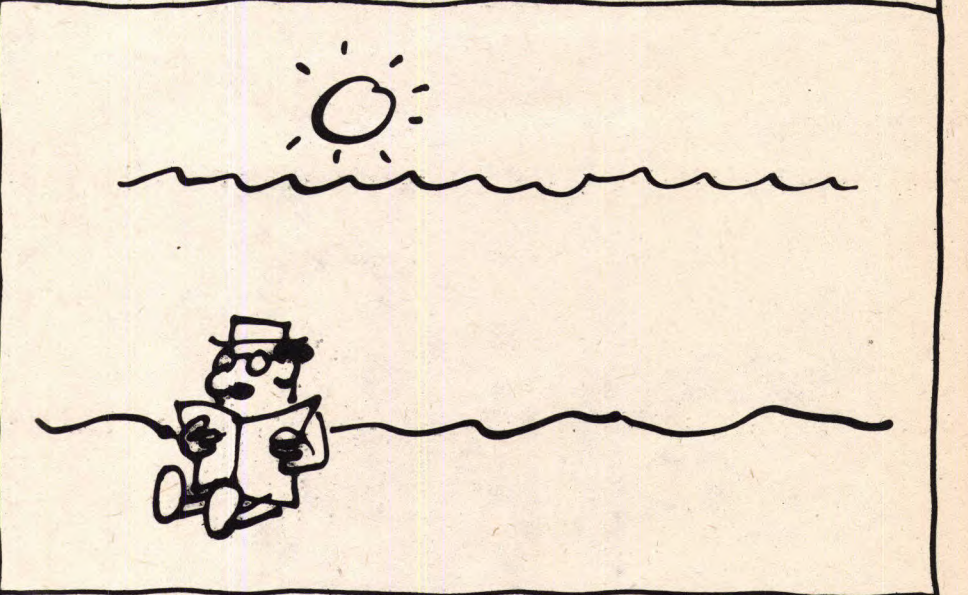
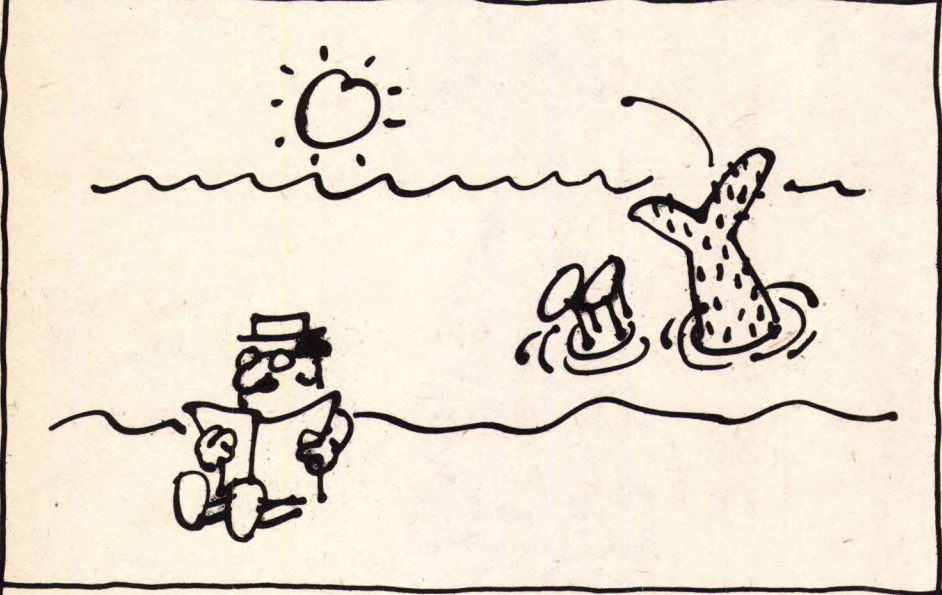
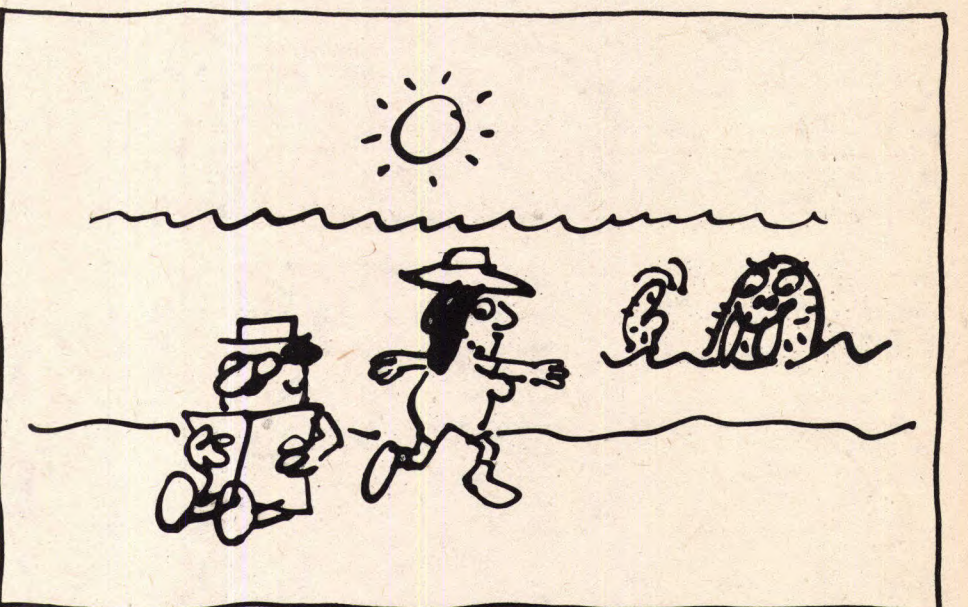
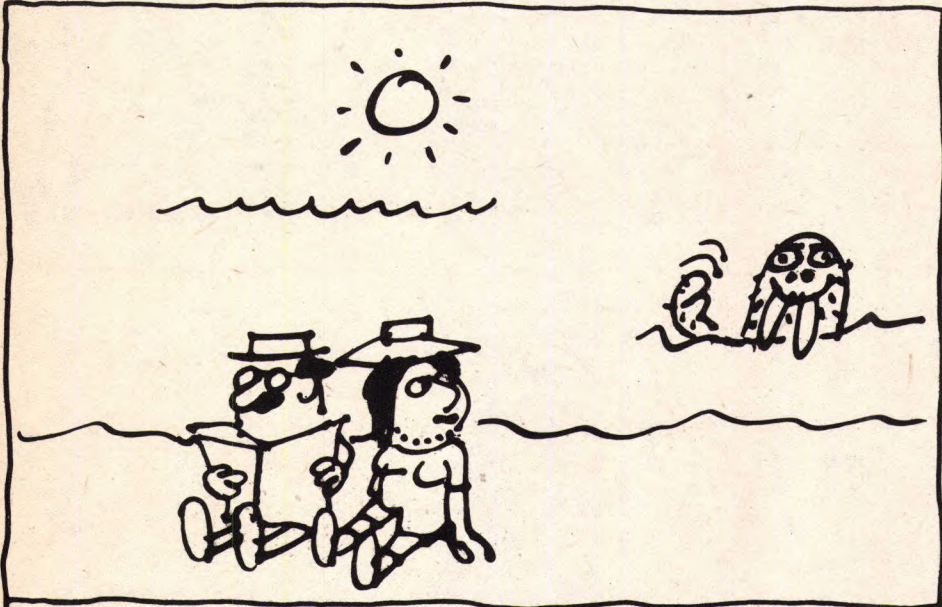
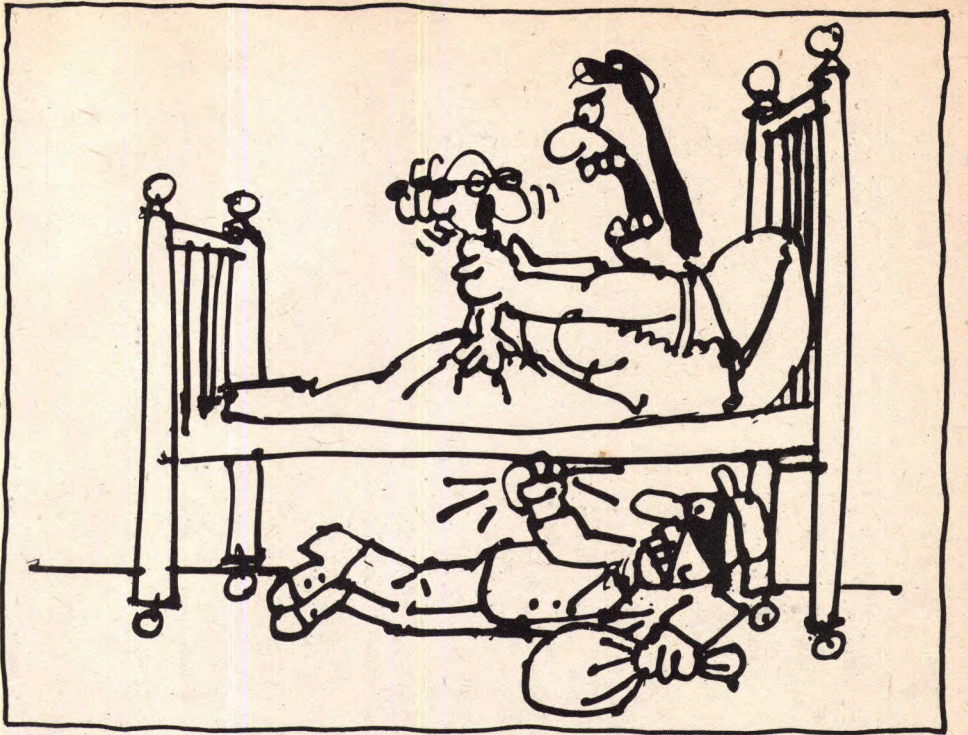
revenue from impoverished taxpayers that the city fathers were about ready to close down the schools. But then the Brookline nuns volunteered to run the schools for the County at low salaries. They have been doing ever since—and with considerable benefit to their church.

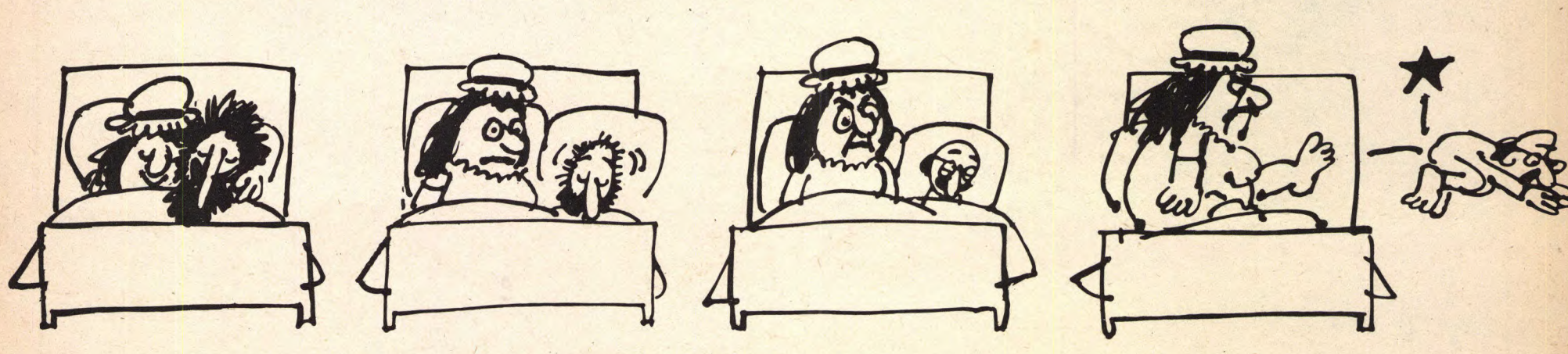
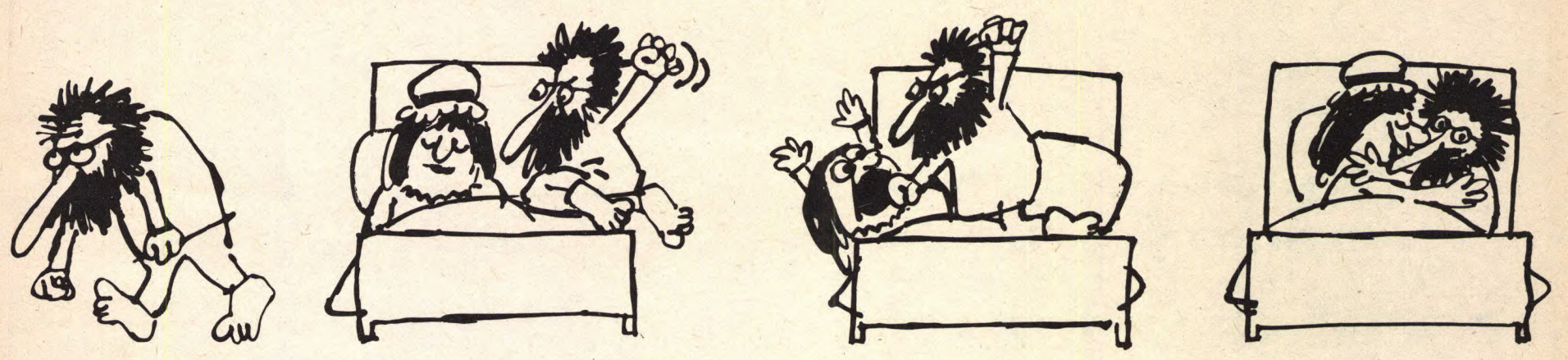
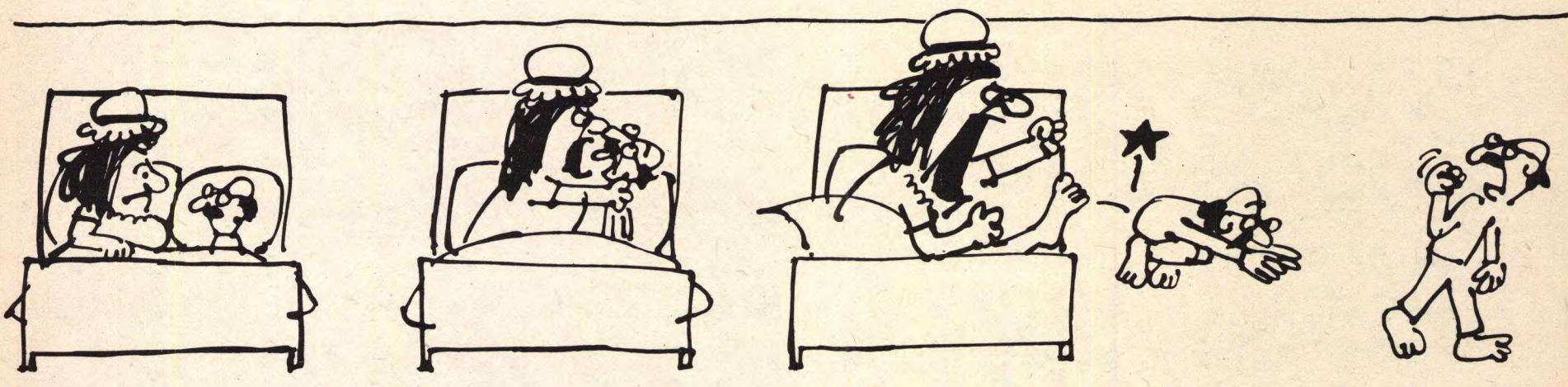
In the 1922-1923 school year, the local paper listed "Catholic Schools," an expenditure of the American public schools. That same year, 29 of the 37 teachers employed were nuns, the rest (only one of the 11 lay teachers were not a member of the Catholic Church. Though this is a minor point.) Salaries paid by taxpayers to the 29 nuns ranged between \$50,000 and \$100,000—and the nuns turned all of that money back to their church. Not one penny in Federal or state income taxes was deducted from the church since these dedicated women about \$600 each for annual living expenses, the church in America gets a gross profit of \$42,400 to \$44,400 a year. And this is simply reason for the church fathers to ship the entire convent to one of the many non-Catholic Catholic parishes in other parts of the country. In nearby Denver, for example, at least one parished school stands empty for half of most of the year. The priest, Father Joseph Kozma of Notre Dame parish, told Denver Post reporters that it would be several years before





LOVE HATE





LOUMYERS

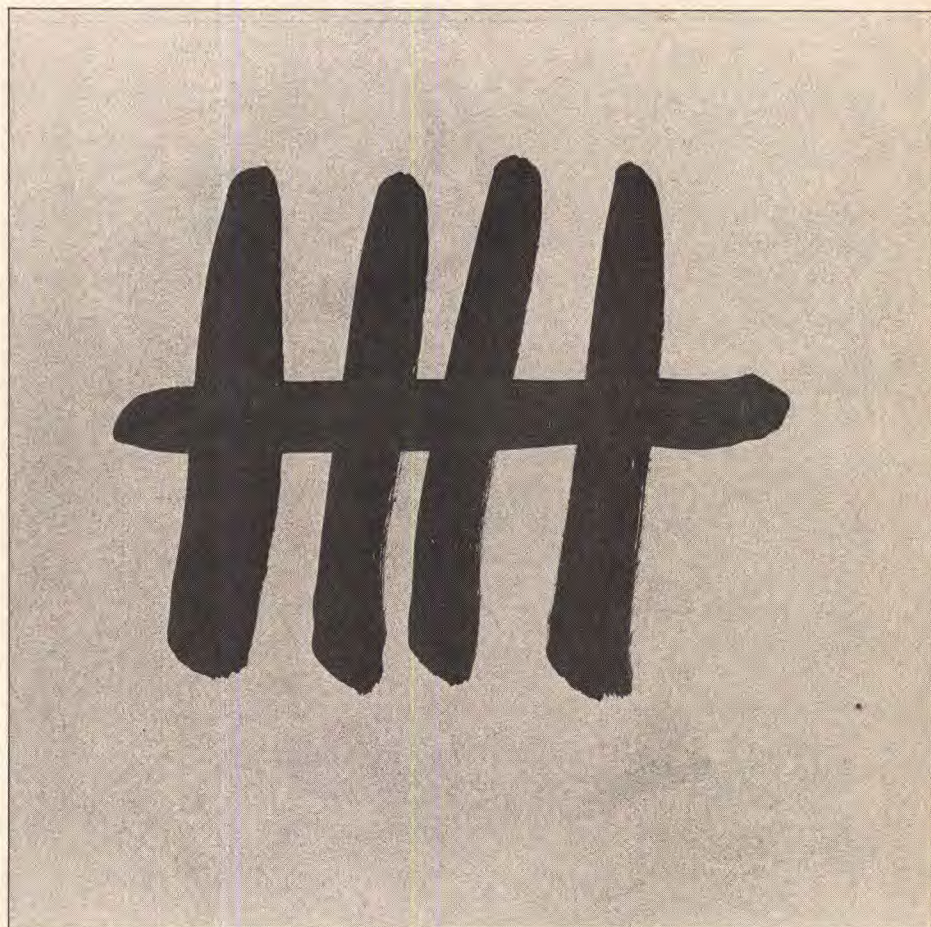
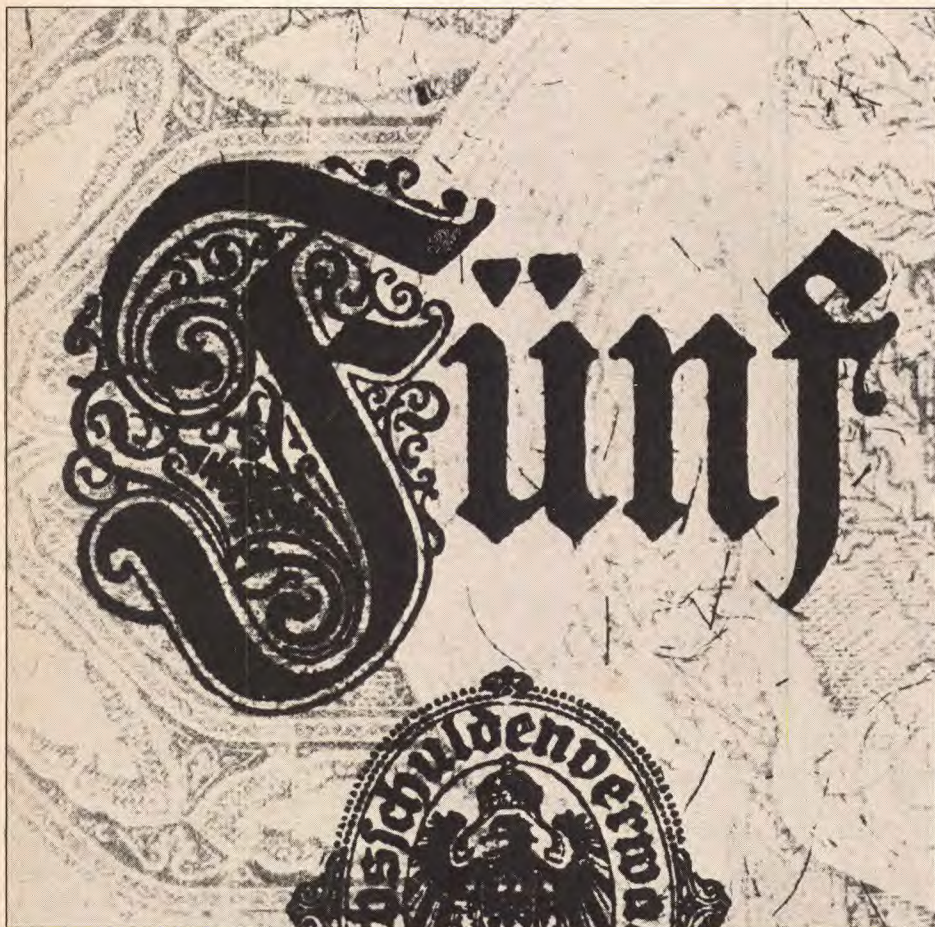
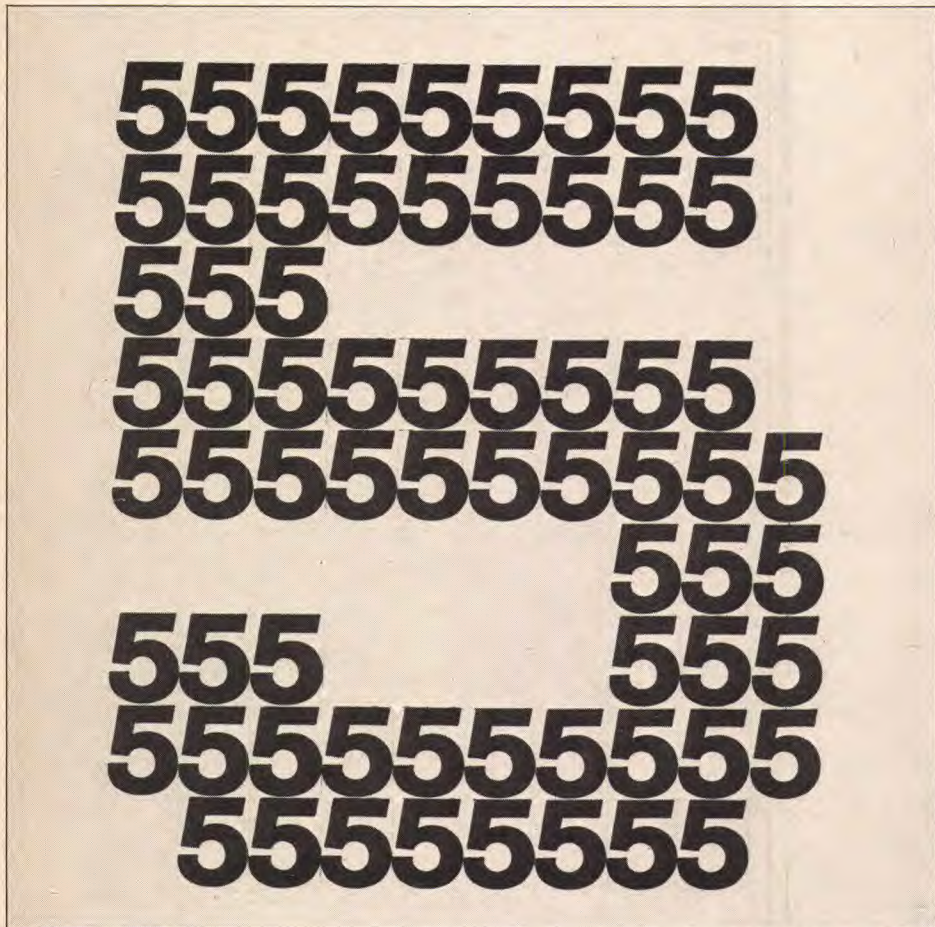
NUMEROUS NUMERALS BY ANTON STANKOWSKI

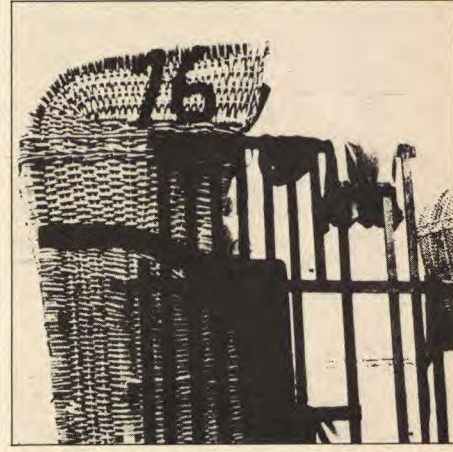
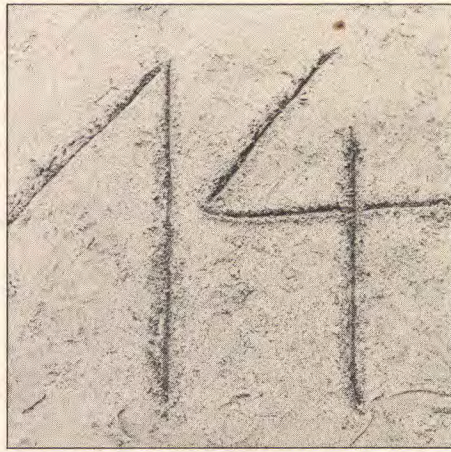
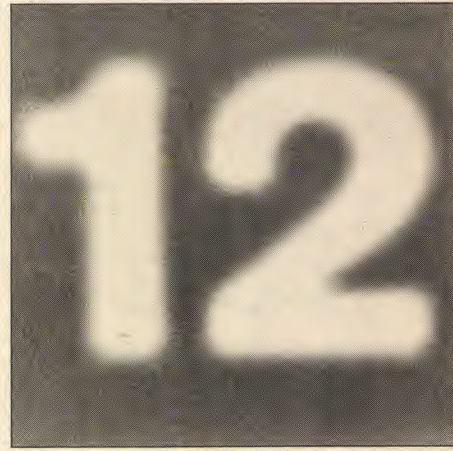
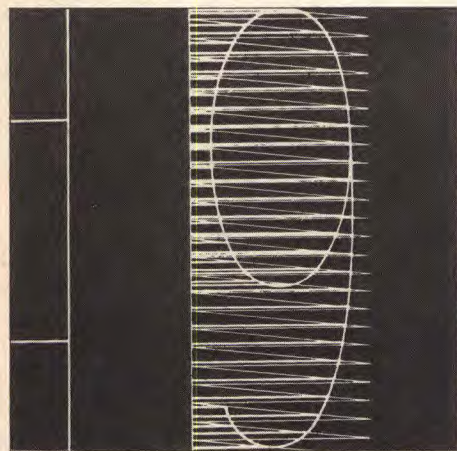
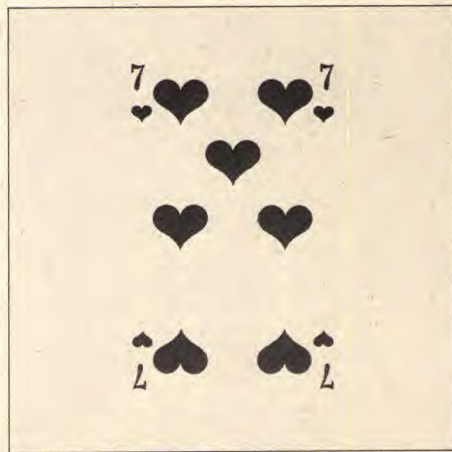
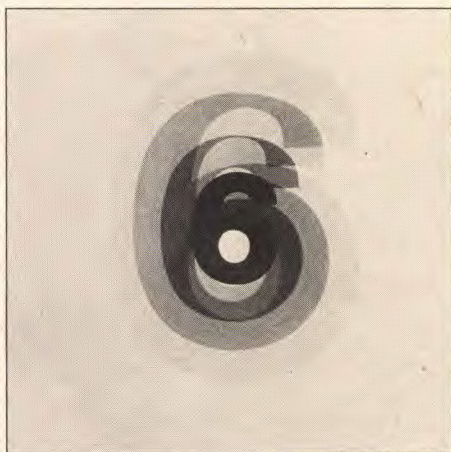
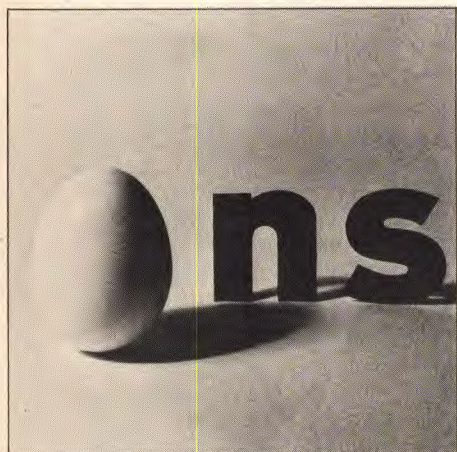
The municipal building in Bonn, West Germany, is a huge complex where 2,000 people work and countless visitors must find their way each day. How to take the complexity out of the complex was the main problem of the architects and designers. Their goals: to simplify information and orientation... to harmonize all units... to be aesthetically timeless and to do it all in the least expensive way.

Anton Stankowski, a member of the graphics team on the project, created the

identification numbers for each floor. Every number is shown in four different configurations, and all are mounted adjacent to the elevators on the floors. His light-hearted, free-wheeling imagery relieves the austerity of the neutral metallic colors of the building, without rattling the basic design structure. Each of the number squares conforms to the basic module, 60cm x 60cm, is printed inexpensively in silkscreen and can also be used as a decorative design element in the rooms and offices throughout the building.

Below is a complete set of fifth floor numerals; on the right is a sampling of the imagery for the other 15 floors.





On November 4, 1830 the satiric weekly *La Caricature* made its first appearance. Founded by French caricaturist and entrepreneur Charles Philipon, it was conceived in reaction to the staggering political, social and industrial revolutions of the era and as a means of crystallizing support against the enemies of Republicanism—specifically the Citizen King, Louis Philippe, and his bourgeois supporters. More importantly for this study, however, *La Caricature* was the first successful outlet for the creation and distribution of sophisticated, socially relevant graphic humor. Although satire was prevalent in Dutch prints of the seventeenth century and was brilliantly practiced by the eighteenth-century British masters Hogarth and Gillray, their single-sheet copperplate engravings were limited in number. It was not until the 1830s and the advent of the cylindrical printing plate, affording larger print runs and economical production, that magazines and newspapers flourished. There were attempts in France to publish such journals before *La Caricature*, but Philipon was the first to assemble a corps of artists whose graphic commentaries paralleled popular opinion with such accuracy. Among them were Daumier, Grandville, Traviès, Gavarni and Monnier, virtuosos who set the style and tone for generations of caricaturists to follow.

The study of the satiric and comic periodical rightly begins with Philipon—"The Father of the Comic Journal"—and his creations, which include the famed daily *La Charivari* (which regularly featured a political lithograph by Daumier) and *Le Journal Pour Rire*. Because Philipon's artists excelled as painters and draftsmen in addition to being acute satirists, the French style dominated the field of comic art for decades. Philipon's newspapers were models for subsequent endeavors in England, Germany, Spain, Italy and the United States, in terms not only of design but also of content and form. In the political arena the acerbic graphic inventions published in *La Caricature* and *La Charivari* were influential in the eventual downfall of Louis Philippe.

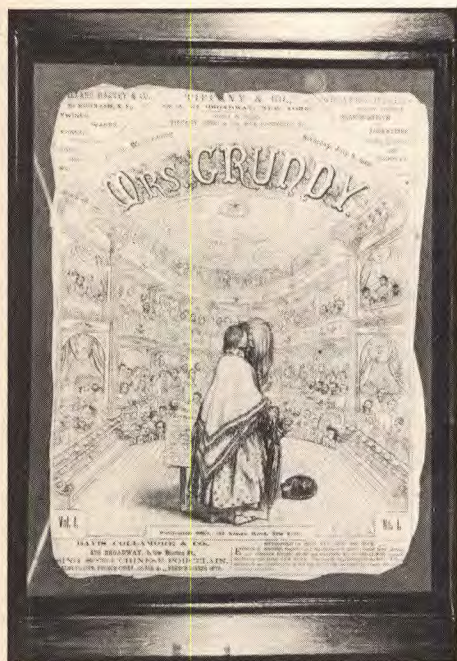
Looking back at these periodicals—and the others to be studied—one cannot help ask why such cultural and historical treasures have been relegated to the stacks of the antiquarian booksellers and the storerooms of libraries and museums (save for the lithographs of Daumier, Lautrec and others clipped out of context by dealers looking to sell them as "original prints"). If vintage satiric art offers insight into the politics and mores of a bygone age, then the sources of this wealth are even more revealing, since they include advertisements, public notices, editorials and other evidence of popular taste. Throughout the nineteenth century—considered the golden age of cartooning—these journals were virtually the only outlet for regular satiric commentary. With the advent of the comic periodicals diverse schools of caricature emerged for the first time. *La Caricature* and its ilk were equivalent in influence to television, radio and film of today, offering commentary, philosophy and prophecy, as well as entertainment, to an ever growing audience, newly literate and hungry for information.

Satire was not confined by national boundaries. Europe and the United States saw the inception of numerous publications of varying acuity and sophistication. In France, satire was a political tool for attacking the foibles of government, but these graphic attacks fostered a counterreaction in the form of harsh censorship laws which lasted until the revolution of 1848. In response to the legal restrictions, French caricaturists developed a genre of social satire that at least equaled the work of the eighteenth-century British. The art of French caricature continued to reign supreme throughout the nineteenth century in the periodicals *La Lune*, *L'Eclipse*, *Gil Blas* and *Le Rire*, with art by Gill, Willele, Forain and Caran D'Ache. In 1901 the first issue of *L'Assiette au Beurre* hit the stands, a journal of satire with socialist bent designed for the working class. It employed the talents of Juan Gris, Alexander Steinlien, Harman Paul, Jacques Villon and other exemplars of the craft, who produced a body of satiric art commenting on subjects as

WHAT FOOLS THESE MORTALS BE: A HISTORY OF SATIRIC PERIODICALS BY STEVE HELLER

This is the first of a four-part series on some of the major European and American satiric journals of the nineteenth and early twentieth centuries, a legacy of comic art and graphics virtually forgotten by time and history.





"WHOEVER wants a Cyclopædia, extensive and yet cheap, cannot do better than procure the ENGLISH CYCLOPÆDIA."—QUARTERLY REVIEW.

THE ENGLISH CYCLOPÆDIA

N^o 2092.
VOLUME THE EIGHTY-FIRST.
AUGUST 13, 1881.

PUNCH OFFICE, 85, FLEET STREET,
AND SOLD BY ALL BOOKSELLERS.

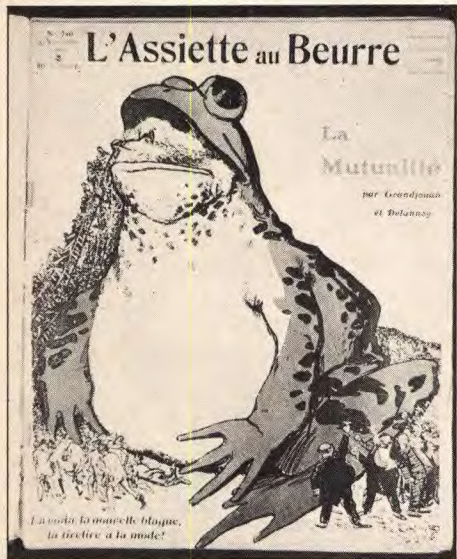
GIVING to each subject the widest scope, and, wherever requisite, entering into minute detail, the work embraces the entire domains of Science, History, and Art, and every portion is so fully treated as to provide all the points of information which an educated man desires to have brought before him, or to be conversant with.

IN 12 MAGNIFICENT QUARTO VOLUMES.
(With 7000 ENGRAVINGS and ATLAS.)

In Extra Cloth, strong and elegant . . .	Price £10 10 0
In Excellent Half Morocco (Persian) . . .	12 12 0
In Best Half Russia for the Library . . .	18 18 0

BRADBURY, AGNEW, & CO., 25, & 26, SOVEREIGN STREET, LONDON, E.C.

Registered at the General Post Office as a Newspaper.



diverse as the church, the court, prostitution and technology.

Punch, subtitled the London Charivari, began its long tenure as Britain's premier humor journal in 1841. Punch is credited with affixing the term cartoon to all forms of graphic humor—previously the word had referred only to preparatory sketches for paintings. Punch reflected the Englishman's satisfaction with his system of government in that its drawings burlesqued and poked fun at social rather than political targets. Its political cartoons were either mild in comparison to the French or nationalistic, attacking enemies from without. Punch housed a stable of virtuosic artists, among them John Leech, Richard Doyle, William Makepeace Thackeray, George du Maurier and John Tenniel. However, they were primarily book illustrators rather than cartoonists. Other journals published in England, such as FUN and Funny Folks, used formats imitative of the elder Punch.

In nineteenth-century Germany Fliegende Blätter and Kladderadatsch were the foremost vehicles for satire. Their wood engravings were, notably, superb graphic creations. However, not until the later half of the nineteenth century, when Bismarck created a nation out of hundreds of disparate German states and principalities, did political satire flourish. Just as Disraeli was fodder for the English cartoonists' cannon, Bismarck was the perfect target for the barbs of caricaturists at home and abroad. The late 1890s saw the flowering of the German satiric sensibility in Simplicissimus, the most revolutionary publication of the age—and for decades to follow. Its pages flaunted an avant-garde spirit and a graphic excellence with full-page cartoons, many in color, imbued with art nouveau lines and a German sense of the grotesque that mercilessly lampooned the upper classes, the military and the industrialists while empathizing with the folk or peasant class. La Flaca was Spain's contribution to the legacy of satiric journalism in the mid-nineteenth century. In the early twentieth century Picasso and the modernismo group issued Les Quatre Gats, in many ways similar to Simplicissimus.

The list of publications and their artists is long, and a full discussion of their political and social implications would require volumes. In future articles, however, we will pay further attention to the milestones of French, English and German satire, with focus on L'Assiette au Beurre, Punch and Simplicissimus. At this time the important American journals will be reviewed, with special emphasis on Puck, Judge and Life.

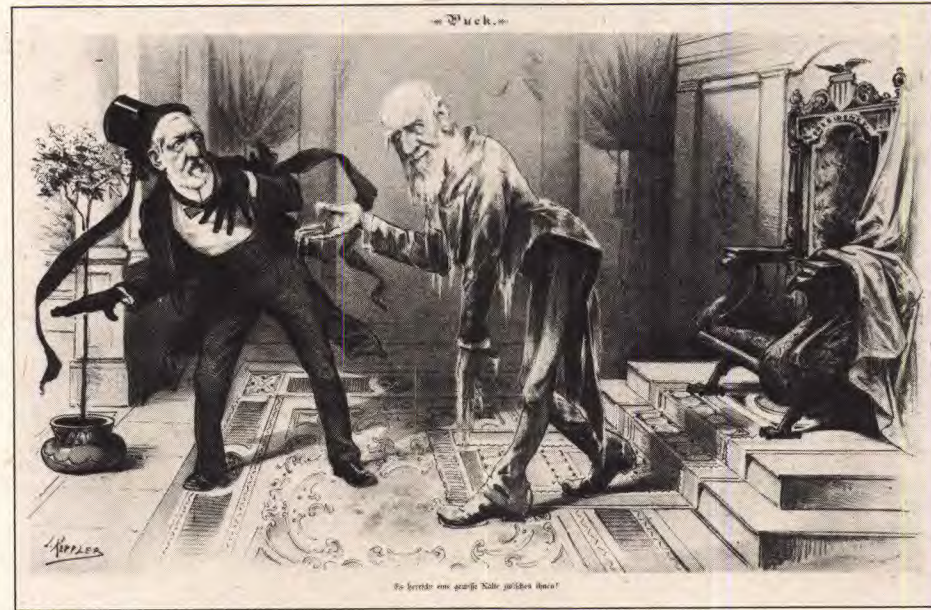
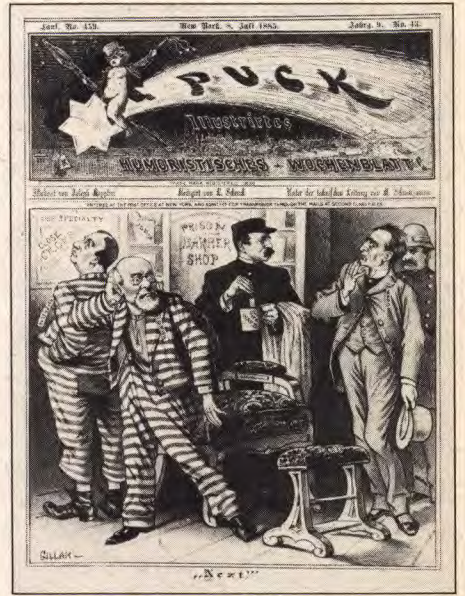
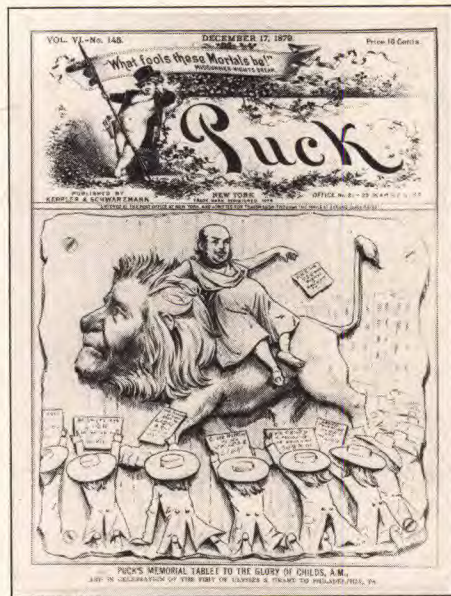
Benjamin Franklin was the first American cartoonist, and his Poor Richard's Almanac was perhaps the first comic magazine published in the colonies. Subsequent American attempts at comic journalism were primarily poor imitations of the British approach until the middle of the nineteenth century. The formats were hackneyed and the drawings were poorly rendered, saddled with wordy comic loops (or balloons) and visual clichés. This early collection of octavos and broadsides included scurrilous sheets such as The Corrector, edited by Toby Tickler, esq.; The Scourge, edited by Titus Tickler, esq.; The Tickler, edited by Toby Scratch 'em; and The Independent Balance, edited by Democritus the

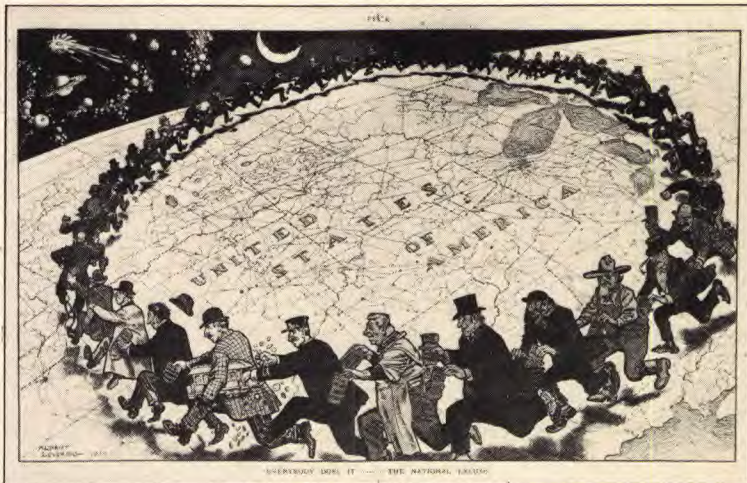
Younger, whose motto "With well-poised gun and surest eyes, to shoot at folly as it flies," typified the frivolous comic sensibility of the time. Salmagundi, the foremost journal of wit in 1807, featured writings by none other than Washington Irving. During the decade and a half before the Civil War many comic weeklies, with titles such as The Pictorial Wag, The Jester, and Yankee Doodle, started up and failed. Their wit was often puerile, and their slanderous attacks on public figures brought on lawsuits that eventually forced many of them into an early grave; others succumbed to public apathy. In 1848, John Donkey was first published and flourished for a decade, featuring attacks on fads, movements, whigs and democrats, and the literati of the country. The publishers even put out their own competitor, The Elephant. Other journals of merit at this time were Momus and Vanity Fair, both of which had a relatively long tenure. Their humor was more sophisticated, yet they still paled in comparison to their French counterparts. In any case, the most popular form of graphic entertainment at this time was not magazines but rather the comic and political prints published by Currier and Ives in New York and Bufford in Boston.

In 1865 a short-lived journal, Mrs. Grundy, was considered the best. Each issue featured a full-page political cartoon by Henry L. Stephens and an original cover design by the young Thomas Nast. At the same time political cartoonist Frank Bellew—famed for his Lincoln satires—edited Phunniest of Phun, which satirized northern anti-civil rights advocates. Other, less-distinguished journals that made their appearance during the post Civil War years included Wild Oats and Punchinello. However, it was not until the late 1860s, when Thomas Nast began drawing his critical cartoons for Harper's Weekly and Joseph Keppler did the same for Frank Leslie's Illustrated Weekly—combining German classicism with American themes—that a truly American form of graphic humor began to emerge.

Advances in printing technology were also significant in the evolution of graphic humor. Originally Harper's and the other illustrated general magazines relied on wood engravings in order to reproduce images, but in the years following the Civil War immigrant German and Austrian printers brought to this country their expertise in lithography, a much faster and cheaper mode of reproduction. The process offered stylistic versatility; a freer, more expressive crayon line; and the ability to reproduce intricate compositions with ease. By the mid-1870s multi-colored lithographs could be produced on commercial presses, a boon to the printing and publishing industry. And on March 14, 1877, the chromolithographic revolution began with the maiden issue of Puck, the first uniquely American comic weekly.

Edited by cartoonist Joseph Keppler and published by printer Arnold Schwartzmann, Puck (which began as a German language tabloid) inaugurated an era of American humor dubbed "The Age of Fun." It set the standard for a generation of comic artists and was the model for other vehicles of satire. In the realm of politics Puck was the first of the partisan journals. A hardworking supporter of the Democratic party, it devoted itself more to national than to international issues. It was a powerful molder of popular opinion by the sheer frequency of its



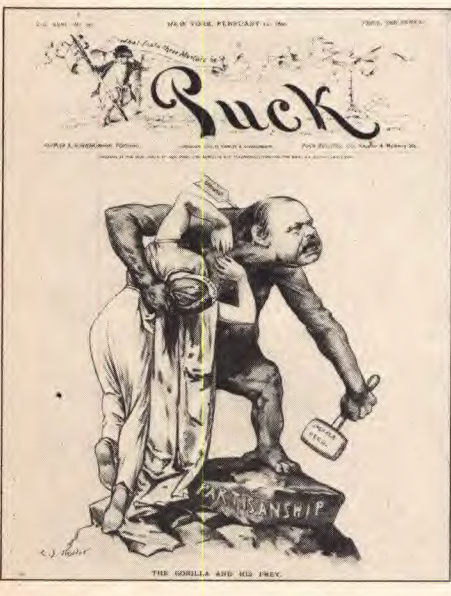


cartoon attacks on the enemies of reform. Puck supported the merit system in civil service, lower tariffs and correction of ballot abuses, and it is credited with defeating Blaine and contributing to the election of Grover Cleveland. Puck proved that not only was a picture worth a thousand words; it was also worth a thousand votes. The Critic Magazine observed in 1886: "It is not refined humor that makes Puck a political power; it is the coarse strength of its cartoons, which thus far have been drawn almost uniformly in the interests of popular morality and political integrity."

Puck's most significant contributions to American graphic art were its acerbic political cartoons—lavish chromolithographs on the front, back and in the center—which attacked political and religious corruption with a vengeance. For the first few years Keppler created all the major cartoons, but he later shared the responsibility with Bernhard Gillam and others on his staff. The drawings were usually based on literary motifs—Shakespeare was a favorite—in which the heads of their victims (the famous and the infamous of the day) were placed on the bodies of animals or clowns in ironic settings. The portraits were executed with the precision of academic painters and often afforded the public their only visual contact with the personalities depicted. Puck's motto, "What Fools These Mortals Be," found next to the logo and carried into battle by its cupid-like mascot, described the essence of the journal's editorial stance. No one, whether senator or preacher, who practiced folly at the expense of the citizenry was free from the razor-sharp barbs of the caricaturist's pen.

Puck's role as social commentator is important today because of the critical insight it affords American historians, not only as a chronicle of political, religious and moral issues, but as an almanac of trends and fashions. Puck's cartoonists and comic wordsmiths captured and condensed the world around them. They responded to the needs of their audience like no other artists or commentators of the age. The drawings revealingly reflect the growing pains of the young country, particularly in the many racial and ethnic stereotypes found in the gag cartoons and the mammoth double spreads that were regular fare in Puck. Artists such as Eugene Zimmerman and Fred Opper enjoyed burlesquing Blacks, Jews, Irish, Chinese and Indians, creating graphic ghettos that had far-reaching effects on American attitudes toward minorities. Puck's artists such as Bernhard Gillam and J.A. Wales often used biblical allegory to make political points in which Jews and Moors were harshly caricatured. The fact that these images were conventions of the comic trade and accepted—even by members of those groups ridiculed—speaks volumes about the fears and misapprehensions of late nineteenth-century society.

There were many ways that Puck had a great impact on American graphics and comic art. Its format was imitated by many others—Judge, Chic, Wasp, and The Verdict, to name a few. It afforded artists a springboard to mass popularity since editorial matter was secondary to the visuals. Artwork—the gags, cartoons and decorations—had a life of its own; in fact, the only "pure" illustrative elements were initial capitals. By embodying the advances in printing technology, Puck offered a reason for more and more comic artists to enter the profession.

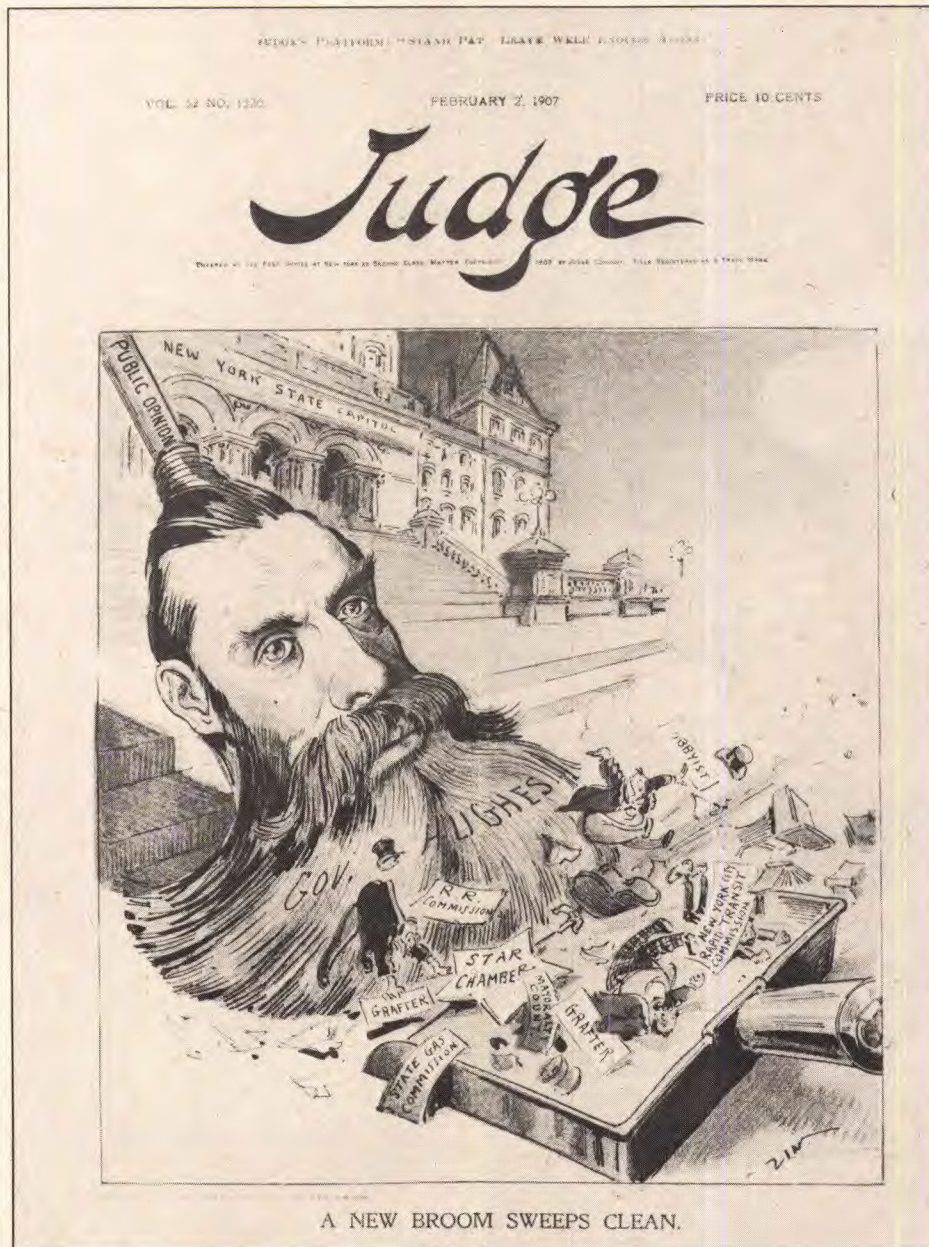


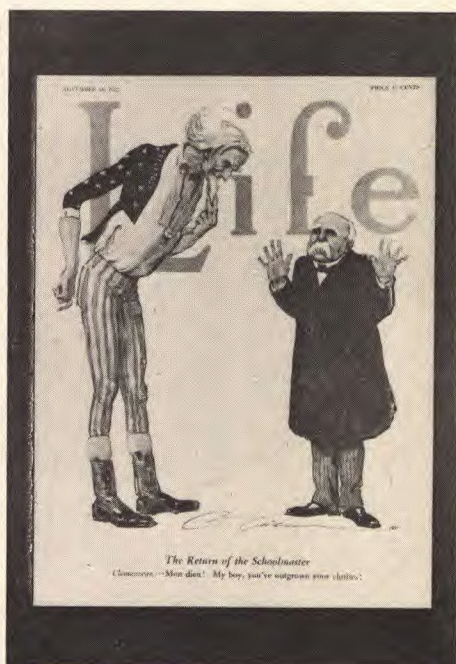
Puck typified the popular media of the day. Unlike theater or books, which had limited audiences, Puck was seen by a large segment of the population. Its art was seminal in the development of the comic strip; its unique use of color and narrative and sequence cartoons provided the beginning for strip experimentation. Many of Puck's artists went on to become America's leading strip creators—A. B. Frost (considered the pioneer of American strip art), Opper and Glackens, among others.

As Puck's popularity and circulation grew, the market for comedy expanded. In 1881 cartoonist J. A. Wales founded The Judge. Originally a Puck artist, Wales had political disagreements with Keppler and left to start a satirical journal which endorsed and was supported by the Grand Old Party. Although it was a direct imitation of Puck—and even included other disaffected Puck artists, including Grant Hamilton, Eugene Zimmerman, Thomas Worth and Bernhard Gillam—it soon acquired a large following of its own. In the late 1880s it published Judge's Library: A Monthly Magazine of Fun and Judge's Quarterly. It also devoted special octavo-sized issues to specific comic themes, such as Judge's Buggville, which featured anthropomorphized animal and insect cartoons.

Politically its commentary was as pungent as Puck's. Judge took up the torch for Blaine in the contest against Cleveland, characterizing the latter as a clown. And, in the Bryan-McKinley election, Hamilton's cartoons, with his "full dinner pail" personification of the Republican party, were credited with helping to put McKinley in the White House. Judge also afforded a training ground for future comic strip artists, including R. F. Outcault, who created the "first" strip, Hogan's Alley, featuring the Yellow Kid, and, later, Buster Brown. Other contributing artists of merit included Art Young and James Montgomery Flagg. In the early 1900s Judge changed format to an octavo size and added numerous culture departments. It continued as a popular comic magazine, albeit much less acerbic and interesting, until 1937.

The third major comic weekly to emerge was Life, founded in 1883. While Judge was a carbon copy of Puck, Life competed with its rivals by being different. Its style and format were uniquely its own, without precedent here or abroad. It was an octavo, printed by letterpress on good paper; its illustrations were engraved with the new zinc etching process. Life's founder, cartoonist James A. Mitchell, intended to give the public a publication half the size of Harper's or Puck, but at the same price. He also envisioned a magazine devoted to sophisticated pursuits of culture and art without the vulgarity of the other "working class" journals. Guidelines for artists read as follows: "For Life's uses...drawings while being true to nature and clever artistically must show a lightness of touch, an ease, brilliancy, and force of expression which are not demanded in other work. Moreover a sense of humor, playfulness, and a gentle exaggeration are indispensable to the perfect work." To achieve his goal Mitchell hired editors and artists from college papers such as the Harvard Lampoon and the Columbia Spectator, clearly on a "higher level" than those working for other journals. The early Life artists included W.A. Rogers (its star political cartoonist), E. W. Kemble (who became popular through his sympathetic, yet comic, views of the southern Black), Palmer





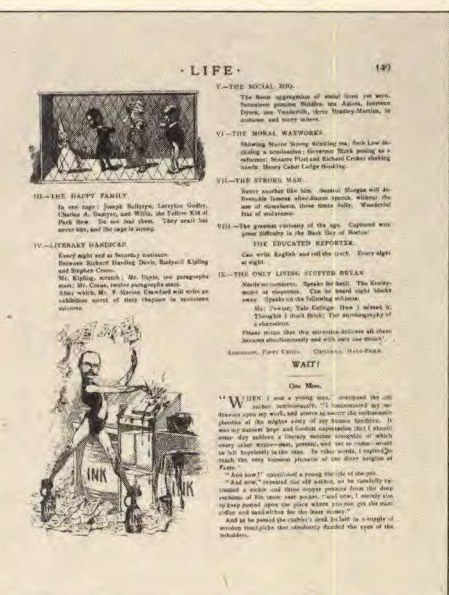
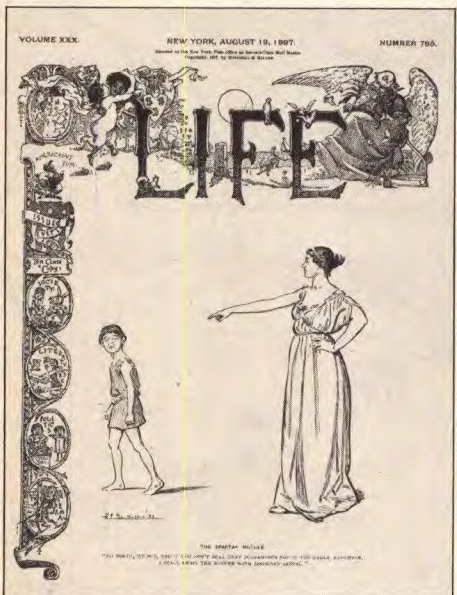
Cox (famed for his Brownies) and C. Gray Parker (an excellent illustrator).

The magazine kept abreast of current events, developments in morals, manners, politics, drama and the arts. It supported Grover Cleveland although it really preferred Mrs. Cleveland. Life satirized "dudes," anglomaniacs, Christian Science and Anthony Comstock, and it was against vivisection. In 1887 Charles Dana Gibson, then 20 years old, sold his first drawing to Mitchell for four dollars. Shortly thereafter he began his renowned Gibson Girl and Man characterizations, which became all the rage with the middle class. They were also the basis for one of the first successful subsidiary marketing campaigns—from cartoons, to books, to calendars and so on. Other artists who developed mass followings in Life included M. A. Wolfe, Oliver Herford, Hy Mayer, T. S. Sullivant and Harrison Cady—as popular at that time as Gorey, Sendak and Feiffer are today.

In 1907 the automobile offered an infusion of new advertising dollars to Life, as well as meat for light, social satire. Harrison Fisher and James Montgomery Flagg joined the "staff of Life," ushering in a *fin de siècle* style of American illustration. Life was the most influential 10-cent weekly of the time. It was the epitome of smartness and sophisticated wit, but its reign was marred by antisemitism in the form of graphic and written attacks against the "theatrical trust" in its theater columns. Art Young was the first of Life's artists to refuse to create antisemitic drawings, and around the time of World War I the attacks ceased.

In 1920 Gibson became the chief owner of the Life company. At this time the magazine reached its zenith with lavish color art on the cover supplied by Norman Rockwell, Coles Phillips, Tony Sarge, John Held Jr., Percy Crosby and others, while Gluyas Williams and Louis Remaekers added wit and politics to the inside graphics. Ring Lardner, Robert Benchley and Dorothy Parker were among the literary talents editing the culture section. By 1929 Life was entering its death throes. The depression had taken its toll on advertising and subscribers. Further, the New Yorker magazine, begun in 1923, was quickly becoming the exemplar of the "new humor." Life died in 1930; it sold its subscription list to Judge and its name to Henry Luce.

Puck also continued into the twentieth century as a journal of political satire, but soon surrendered to more trivial artistic and cultural comicalities. Keppler, who died in 1894, had passed the reigns on to his son, Young Kep, who continued to draw in his father's style. In 1904 John Kendrick Bangs became the editor. He was one of the leading humorists of the period, having written and produced numerous illustrated parodies of history. Grant Hamilton, who is remembered for his wonderful attacks on Theodore Roosevelt, was elevated to chief political artist. In 1915 Puck's chromolithographs gave way to halftone reproduction and its impressive quarto size was shrunk. It was purchased by Nathan Straus Jr., the owner of Macy's, and was made into a general, departmentalized magazine. In 1918, after having been bought by the Hearst Corporation (which was achieving great success with its color Sunday supplements) it died. On Houston Street in New York City the statue of Puck still stands atop the entrance to the Puck Building, a monument to this wonderful era of American humor.

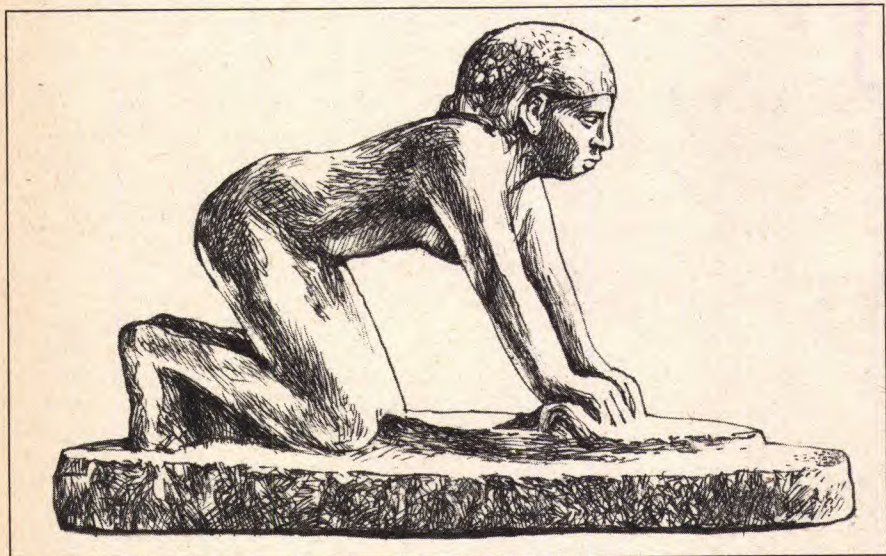


BACK TO THE GRIND.

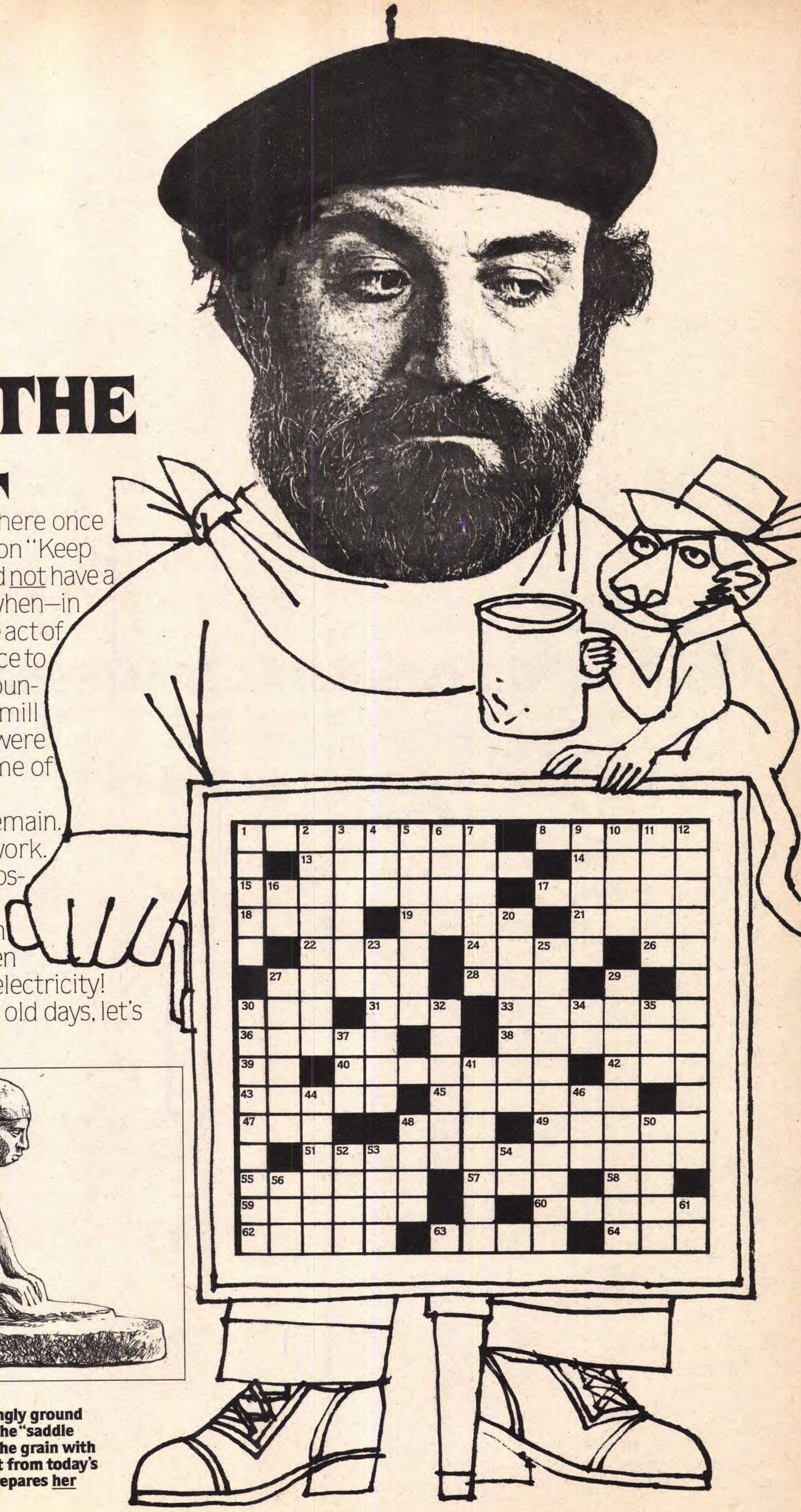
There once was a time when the expression "Keep your nose to the grindstone" did not have a negative connotation. A time when—in the days before electricity—the act of "grinding" had a certain romance to it, an aura of power that surrounded it. In fact, over 200 power-mill villages throughout America were proud to be known by the name of "Grindstone" in the 1840's.

Only five of those villages remain. And today, grinding is hard work. Like the musically inspired, hips-and-buttocks-gyrating dance, the "Bump and Grind." Though it may not be romantic, it often produces its own power and electricity!

But lest we forget the good old days, let's go back to the grind.



KEEPING YOUR "NO'S" TO THE GRINDSTONE.
 An Egyptian woman of 2650 B.C. begrudgingly ground kernel into meal by kneeling at one end of the "saddle quern," shearing off the bran, and rubbing the grain with a flat-bottomed stone rod. Not too different from today's more civilized woman who begrudgingly prepares her "meal": ground beef! Knead we say more?



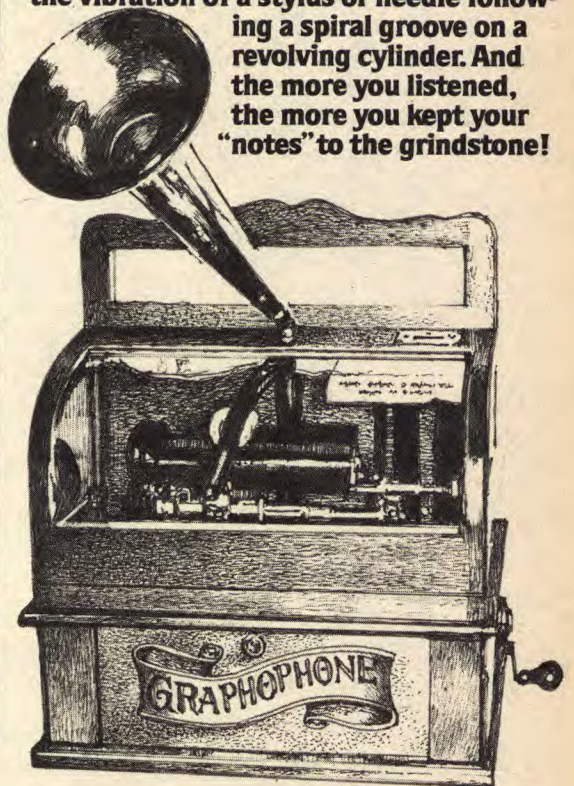
1		2	3	4	5	6	7		8	9	10	11	12
		13								14			
15	16								17				
18					19			20		21			
		22		23			24		25				26
		27					28					29	
30				31		32			33		34		35
36			37					38					
39			40					41				42	
43		44					45				46		
47					48				49				50
		51	52	53				54					
55	56							57				58	
59									60				61
62							63					64	



I CAN GRIND THAT TUNE IN 4 NOTES.
 Ever since Renaissance times, automa-
 tions have exercised a mysterious fasci-
 nation. For one thing, they brought
 music into the lives of those who didn't
 have the talent to make their own!
 That's why they survived so long, evolu-
 ing into music boxes and even cuckoo
 clocks. This trumpeter of 1810, for
 instance, grinds out his sounds via
 tongues that are activated by pins on a
 roller. Sort of a roundabout way of
 blowing your own horn!

THE CRANK CALL OF THE HURDY-GURDY.
 Quite a high status was achieved by the
 hurdy-gurdy man in 18th century France,
 as demonstrated by the costly finish of
 his instrument. Belonging to Louis XV's
 third daughter, this particular piece was
 made of lemonwood and boxwood, and
 enhanced by a fringe of mother-of-pearl,
 medallions and inlaid turquoises. Quite
 an expense just to crank out a tune!

JUST FOR THE RECORD...
 ...the all-time grinder of grinders, the
 one that truly brought beauty to the ears
 of the beholder was the Gramophone.
 This phonograph reproduced sounds by
 the vibration of a stylus or needle follow-
 ing a spiral groove on a
 revolving cylinder. And
 the more you listened,
 the more you kept your
 "notes" to the grindstone!



HAVE YOU GOT AN AX TO GRIND?
 Ah, that picturesque character of bygone
 days, the romantic scissors grinder.
 A bell ringing in the street below. The
 familiar song, "Scissors... knives...
 axes to grind." Many of these grindstone
 men carried a large advertising board
 on their stands, so when they went into
 a house to collect knives or scissors —
 the sign told passersby that they were in
 the neighborhood and open for business.
 That's a sign of a pretty sharp operator!



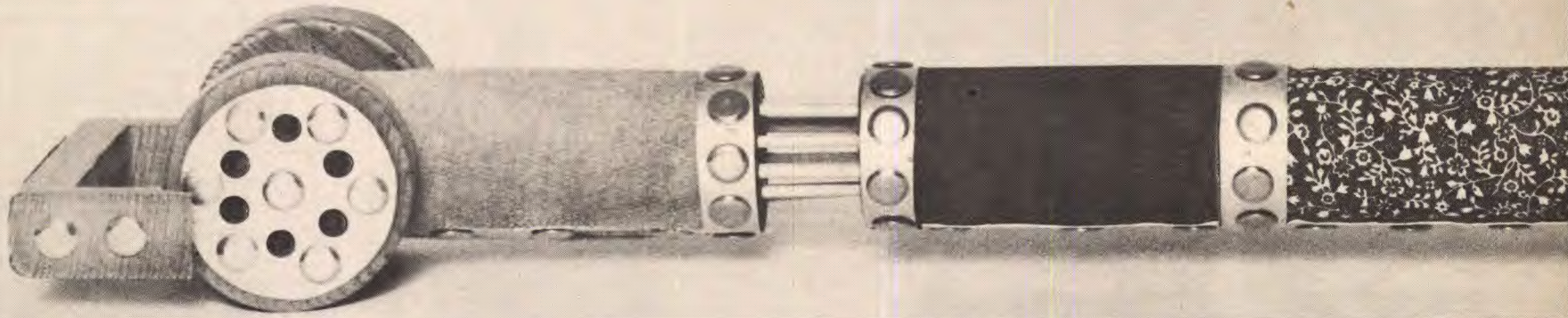
ACROSS	DOWN
1. Bone break.	1. Ground grain.
8. Something to grind.	2. "_____ a kitten."
13. _____ water.	3. _____ grinder.
14. Peter the cartoonist.	4. Asphalt.
15. Ahead of the pack.	5. "It came _____ Midnight clear."
17. Husks of cereals.	6. "_____ close second." (Almost won.)
18. Military group.	7. Being.
19. For lack of one, a war was lost.	9. Instrument of a Marx brother, et al.
21. 23rd letter of the Greek alphabet, et al.	10. Time frames.
22. _____ grinder.	11. Sandy's mistress.
24. Dick Tracy's sweetheart.	12. A kind of salad.
26. Shoe width.	16. Me and you.
27. Something else to grind.	20. Soloist in a band.
28. What teens do on a phone.	23. Greek goddess of wisdom.
30. "Sally sells _____ shells. . ."	25. Down-hilling in Vermont.
31. Pronoun.	27. Annoys and pesters.
33. Supping.	29. Grist grinders.
36. Sample by mouth.	30. A leader in national affairs.
38. Arthur the playwright.	32. A plane for gouging out recesses.
39. _____ the World Turns.	34. A.L.'s relative.
40. Uncivilized.	35. Born.
42. Robert E. _____	37. "_____ for tat."
43. Seed pod.	41. Mistaken action in a game.
45. Delicate or pale colors.	44. Author of the Second Gospel.
47. "Is" in Latin.	46. Hearing aid.
48. _____ Cayes. (Haitian Port)	48. "_____ of the Flies."
49. The devil himself.	50. Isolated.
51. Mechanized reconnaissance forces.	52. Curved molding.
55. Scanty, lacking richness.	53. Look after.
57. Zodiac sign.	54. _____, i, o, u.
58. Negative.	56. Initials for destination time.
59. Direction of movement, for one.	61. Map abbr.
60. Sir Christopher _____ the architect, et al.	
62. Unclothed.	
63. Font.	
64. "Ready! Get _____! Go!"	

ANSWERS ON PAGE 66

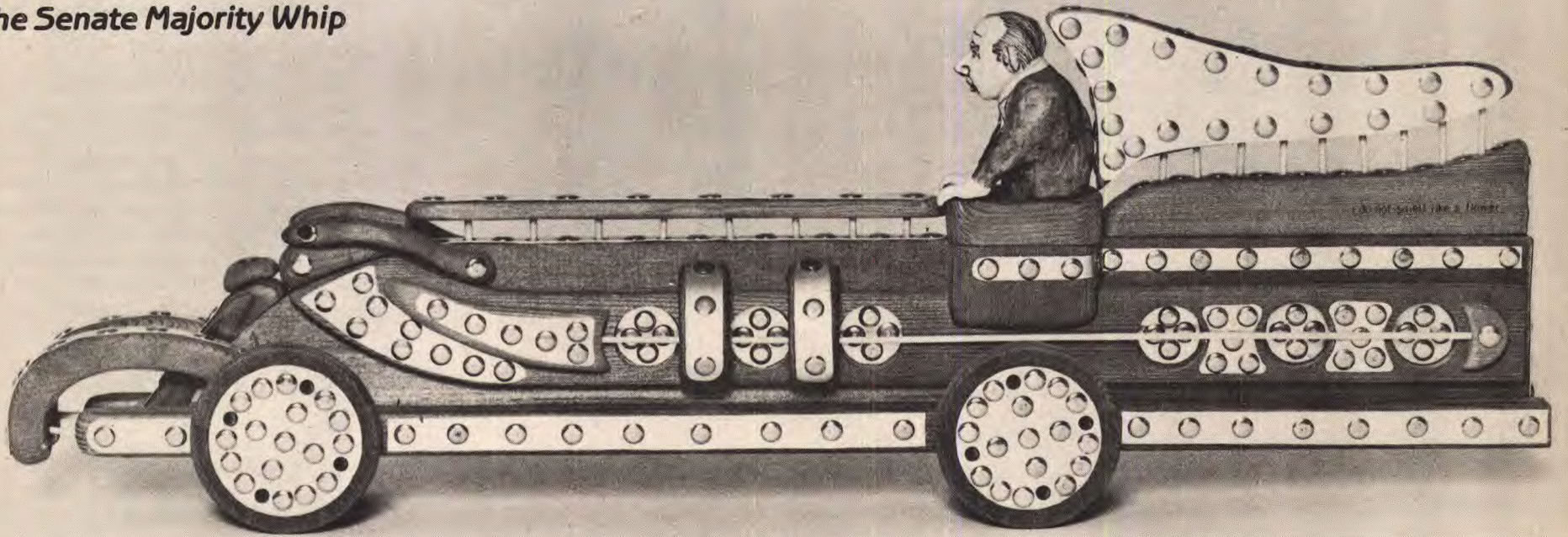
**This is Number 14 in a Series of Very Graphic
 Crossword Puzzles by Al McGinley and Ellen Straff.
 Photography by Dick Sawicki.**

Automotivations by David Holmstrom

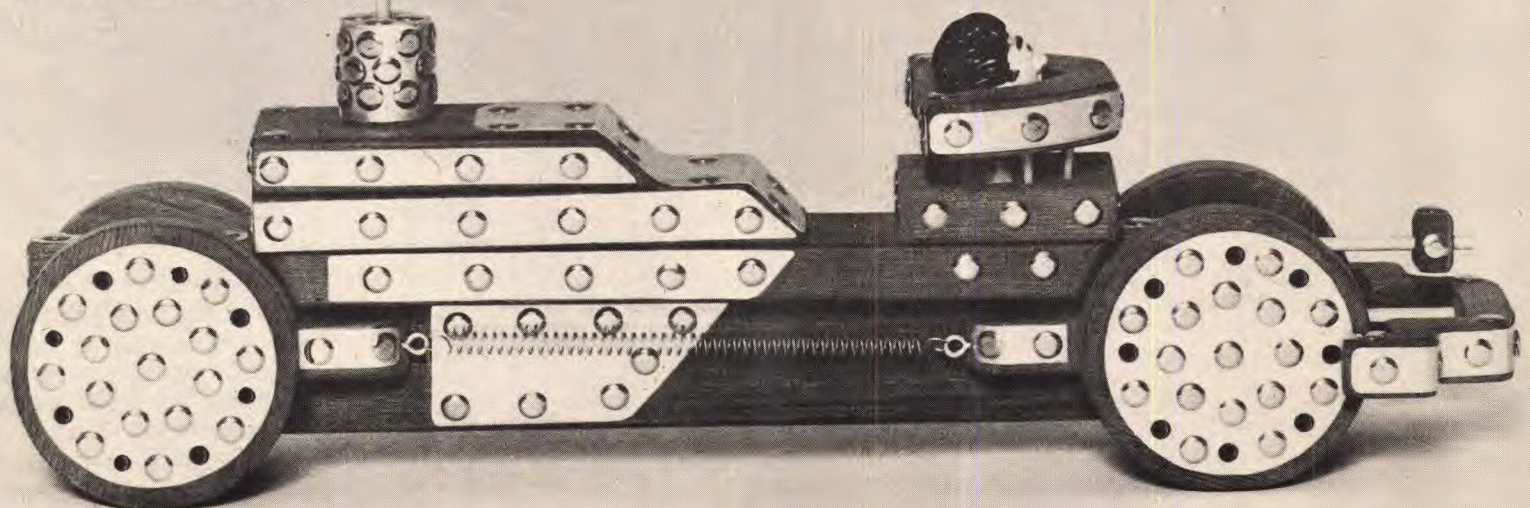
David Holmstrom lives in California, so his preoccupation with the automobile is understandable. From his view of the freeways, he saw an amazing parallel between overpowered cars with underpowered drivers and overpowered government with underpowered citizens. He gave form to his observations with his auto constructions. He builds them idiotically long, maniacally riddled with detail, and going no place—a fair metaphor for government as he sees it. The drivers, without benefit of steering wheels, are not charting their own course at all; they are plain little Joe Schmoes who are, figuratively speaking, "taken for a ride." At least that is the political commentary Mr. Holmstrom offers along with his satirical sculpture. Each car is about 2½ feet long, made of redwood, Alaskan cedar, sheet aluminum, nickel-plated thumb tacks, dowels, glue and "Sculpey" a commercial molding substance which fires, bone hard, in an ordinary oven. The cars go for \$350 each, and they're no problem at all at the gas pump.



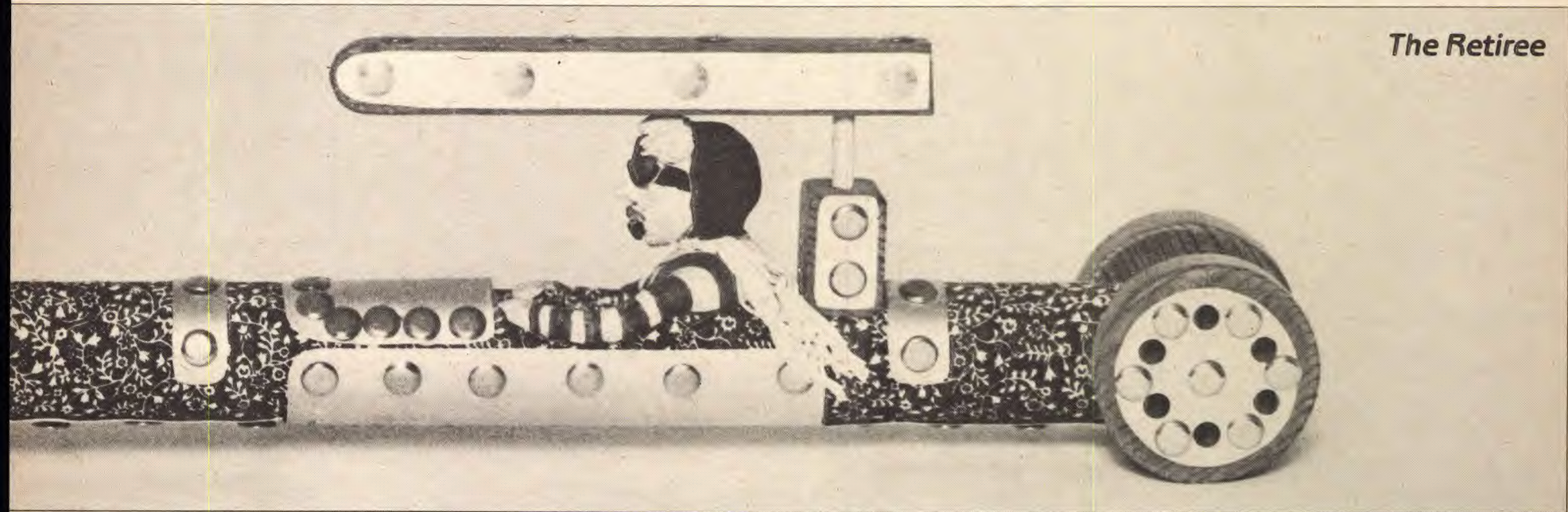
The Senate Majority Whip



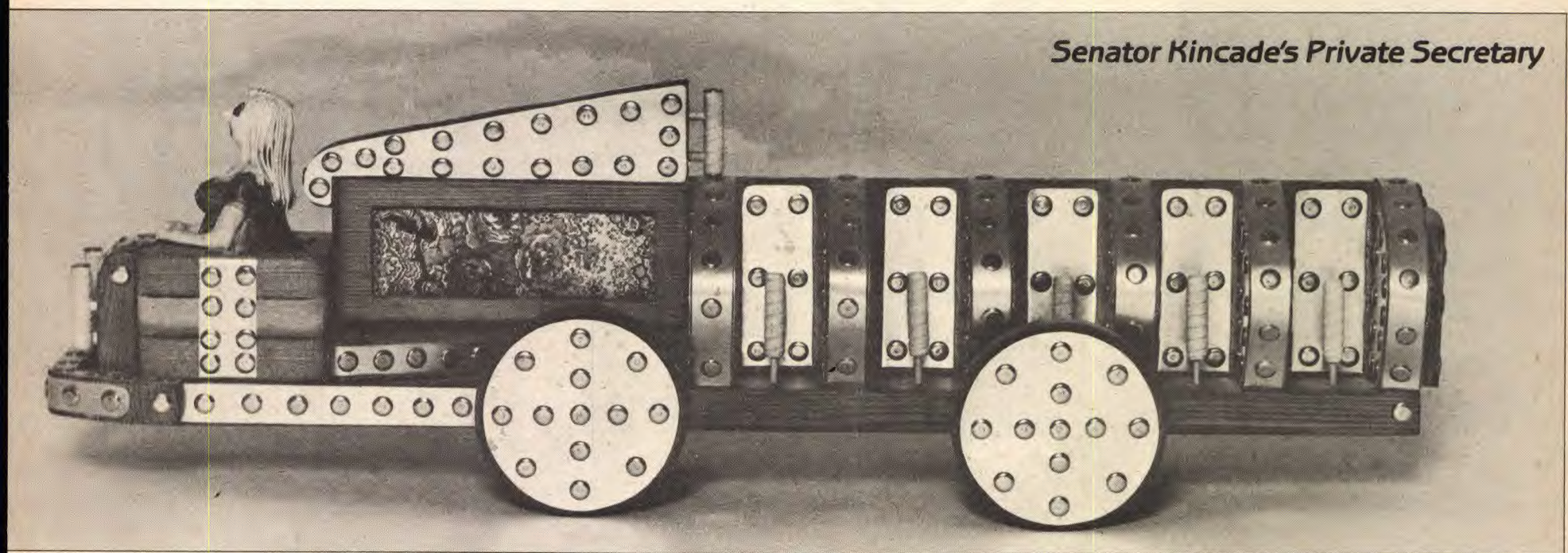
The Subcommittee Investigator



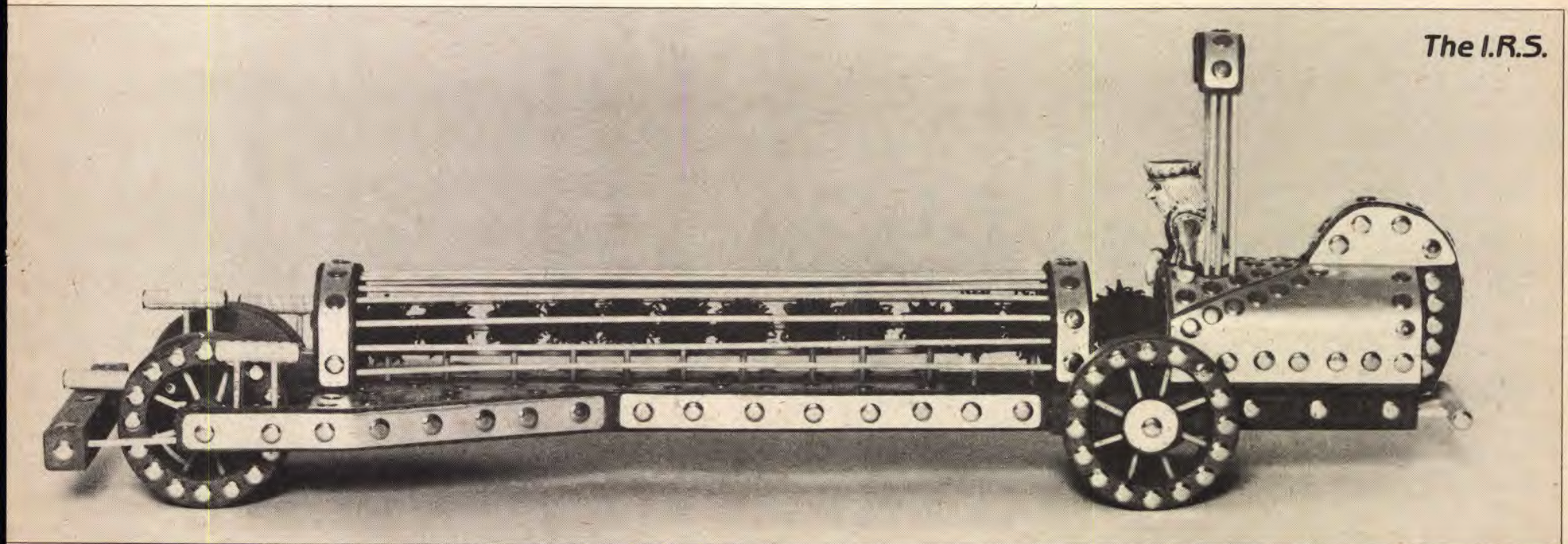
The Retiree



Senator Kincade's Private Secretary



The I.R.S.



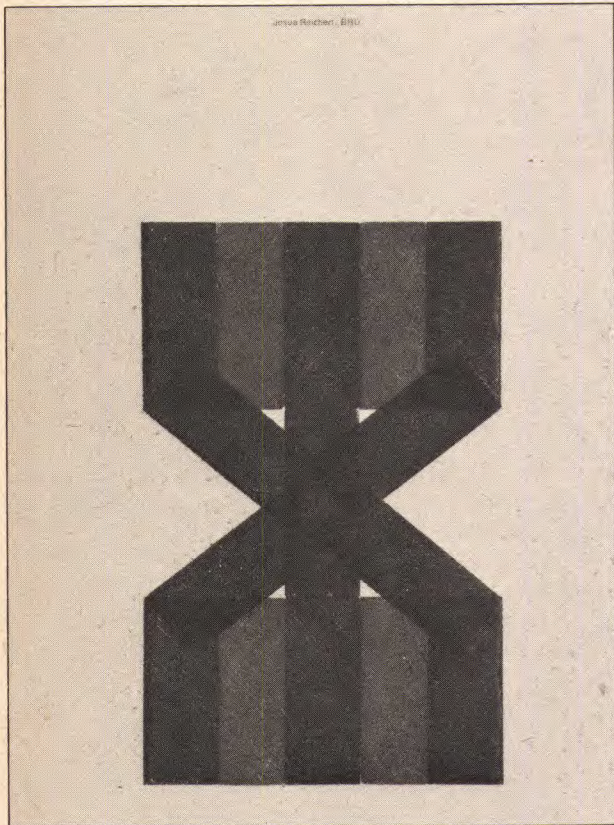
SCRIPTURA
 BY JEAN EVANS AND
 CHARLES BIGELOW

Beginning with *Scriptura '71*, a glorious series of lettering arts calendars has been issued from the publishing house of Wilhelm Kumm in Offenbach, West Germany. Mr. Kumm was once a student in the Offenbach workshop of the legendary Rudolf Koch, and there learned lettering as a "life-elixir." Today he is a publisher of fine editions noted for the quality of their calligraphy, typography, and illustration.

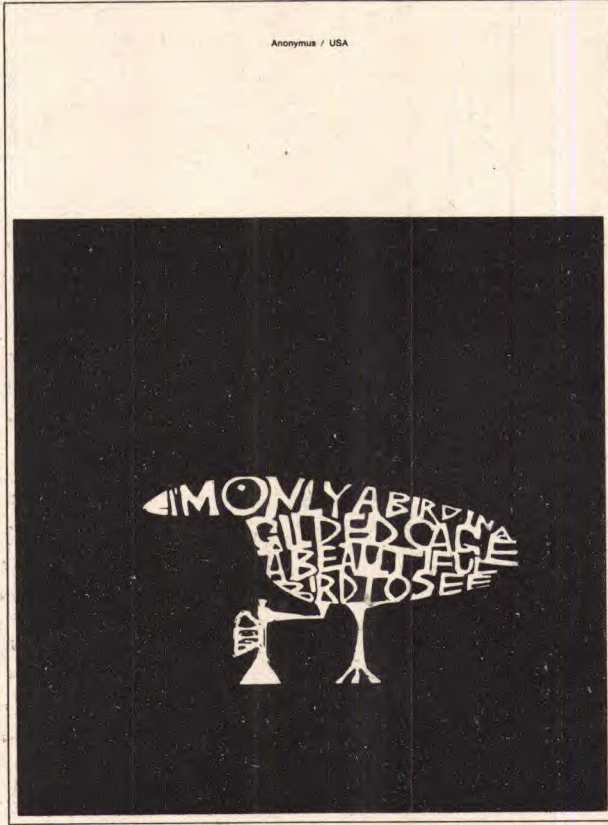
The *Scriptura* calendars are manifestly more than productions for bibliophiles, for each calen-

dar is dedicated to a different universal lettering theme and displays a dazzling variety of images within its twelve pages. The series is edited by the versatile and ebullient Dr. Hans Halbey, formerly the Director of the Klingspor Museum in Offenbach and now the Director of the Gutenberg Museum in Mainz.

In 1978 Dr. Halbey arranged the greatest homecoming in the history of the printed book by securing the purchase of a copy of the Gutenberg Bible for the Gutenberg Museum, returning



Janus Reichen / BRD



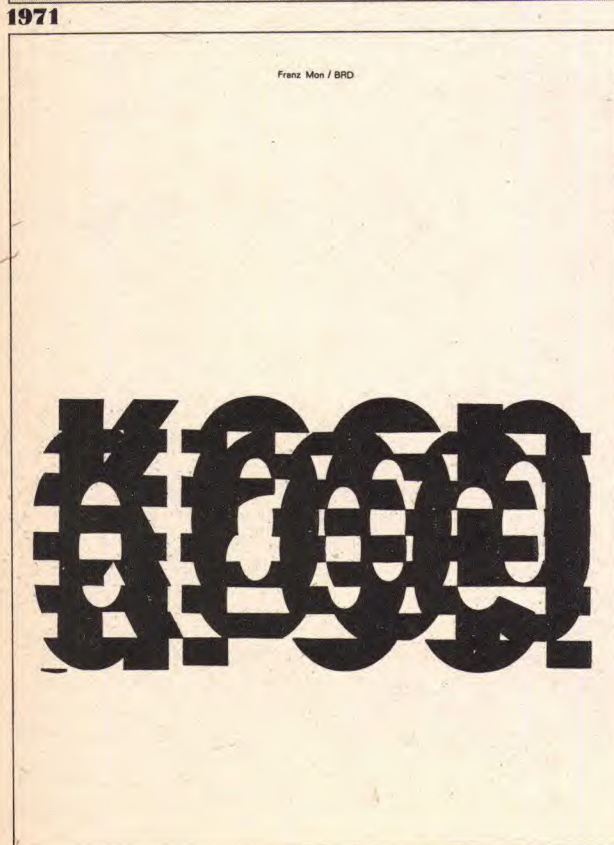
Anonymous / USA



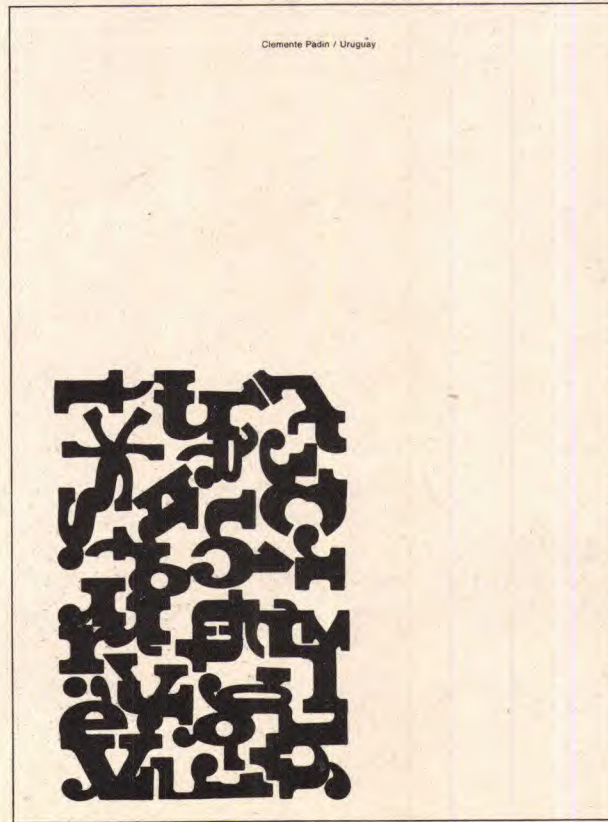
Oldrich Hlavka / Tscheco-Slowakei

Duben
 April
 April

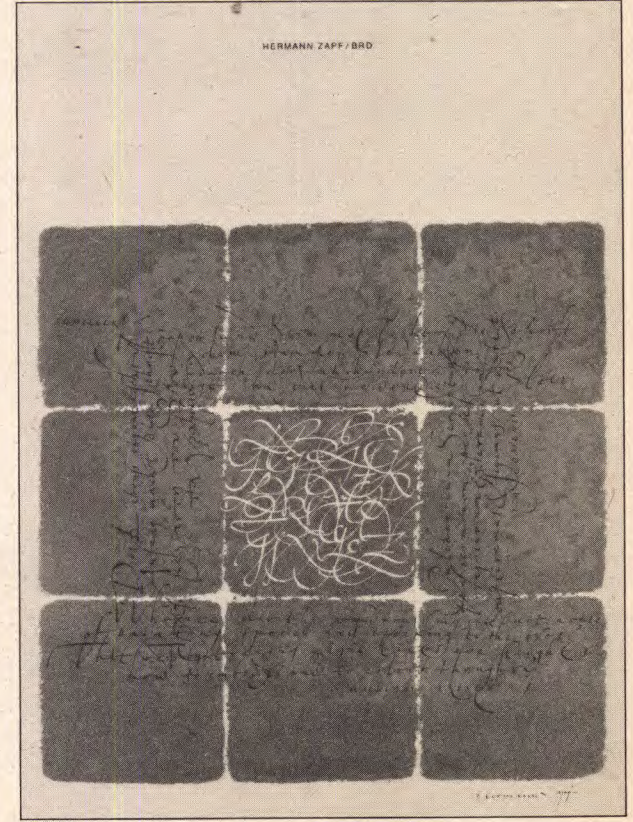
Handwritten signature



Franz Mon / BRD

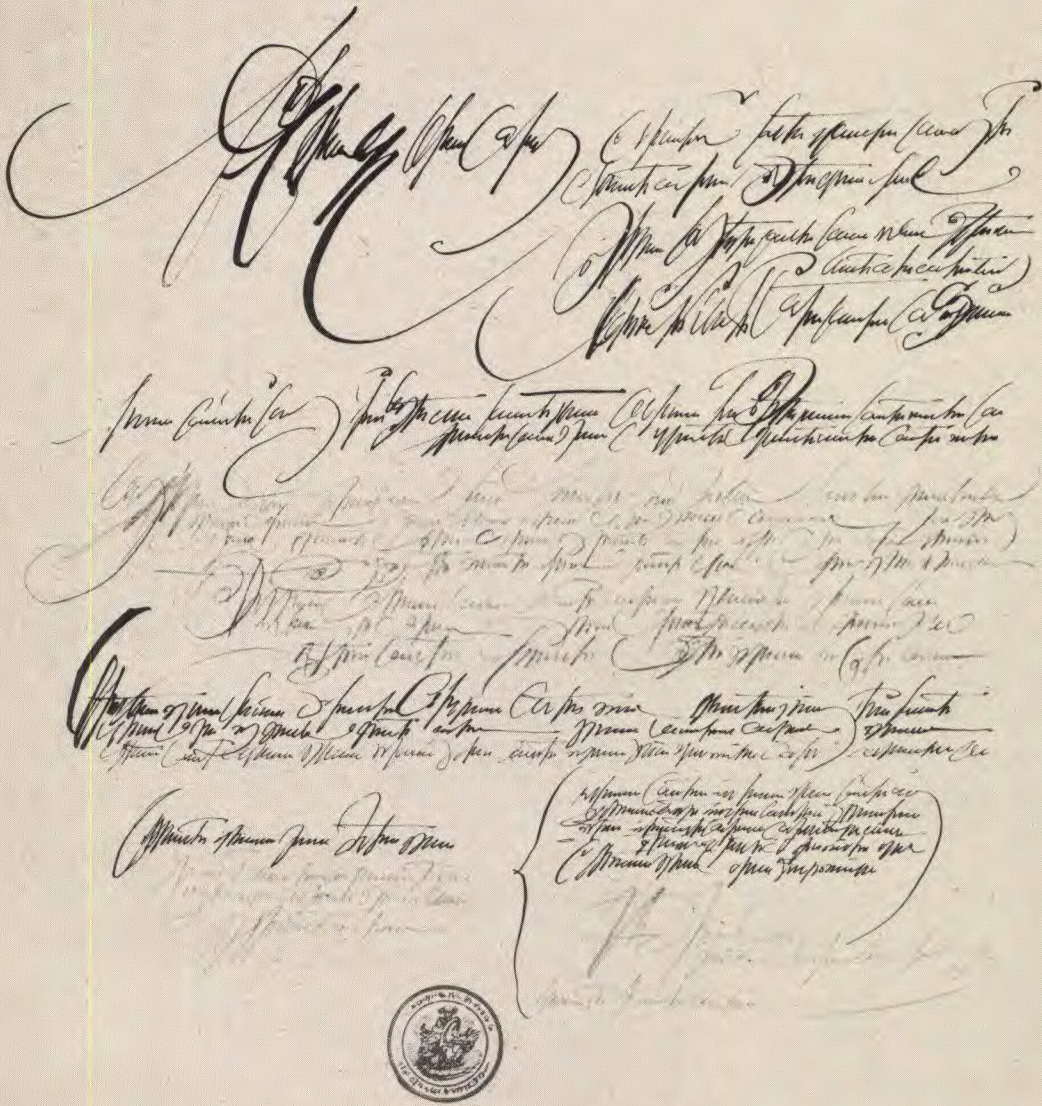


Clemente Padin / Uruguay



HERMANN ZAPP / BRD

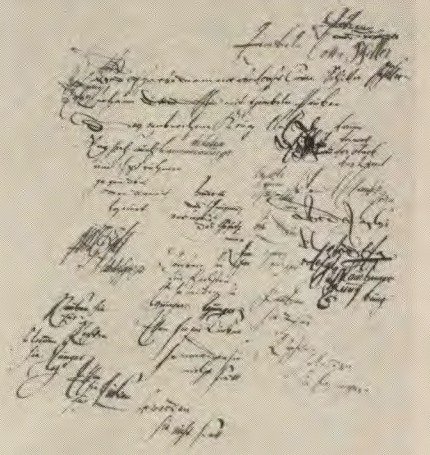
SAUL STEINBERG / USA



the book to its birthplace in Mainz after an absence of some 522 years! Dr. Halbey is so well known in the book industry that on one occasion when he wanted to attend the Frankfurt Book Fair to actually look at the books rather than to speak to his many acquaintances, he disguised himself in a false mustache, beard, trenchcoat, and beret. The ploy worked.

Dr. Halbey selects the majority of the images for each year's calendar from the archives of the Klingspor Museum, a mecca of 20th century

F. H. ERNST SCHNEIDER/BRD



FRIEDRICH NEUGEBAUER / ÖSTERREICH



VILLO TOOTS / USSR

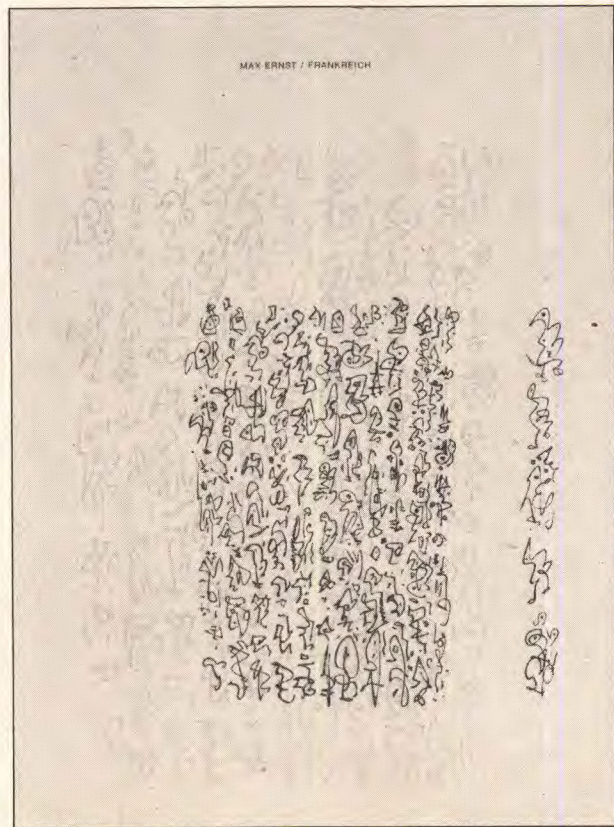
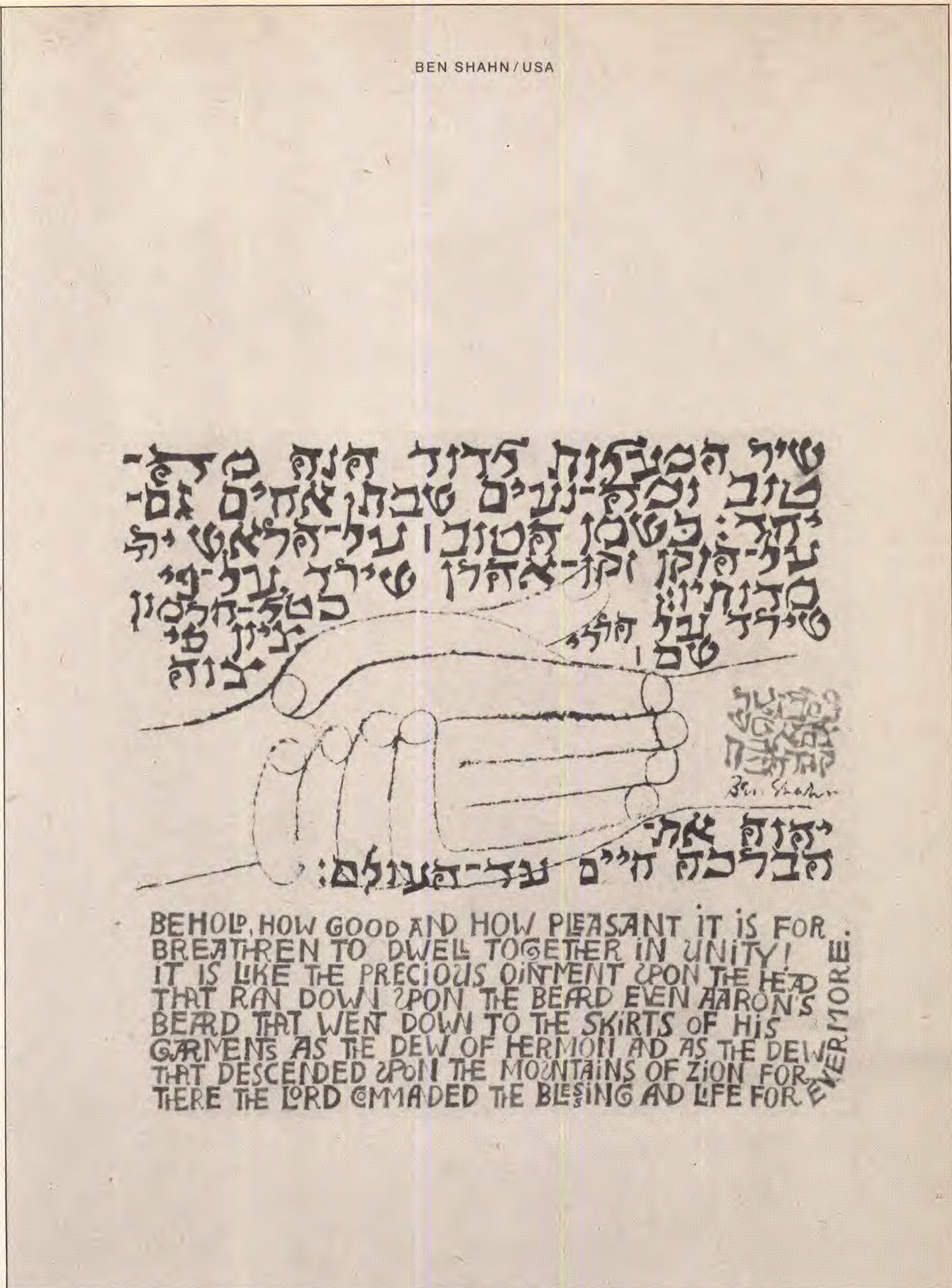
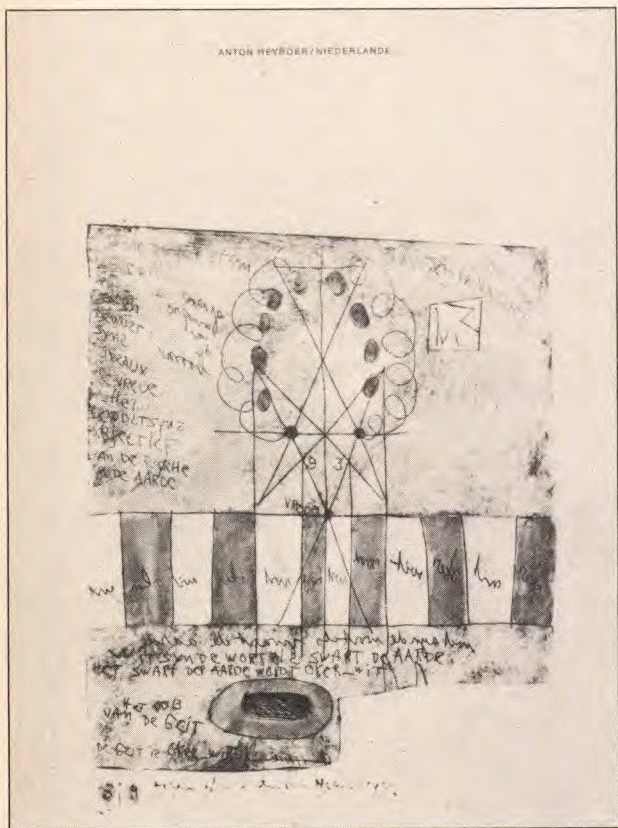
А Б В Г Д Е
 Ж *Без красивого шрифта не может быть красивой книги.*
 З И К Л М
Без красивой книги нет подлинной культуры. Н О
 П Р С Т Х
 Ф Ц Ч

R. K. JOSHI / INDIEN

हमें बुवा पोदी और शासक कर्मा के साथ-साथ पुरानी पोदी के बीच अधिक निवृत्त और गहन संबंध स्थापित करने की आवश्यकता है। हाल की एक यात्रा के दौरान मुझे एक मुहावरा सुनने को मिला - 'गुमराह पोदी'। इससे मुझे विन्ता हुई। पर डब में समझती है कि यह प्रगत: सही नहीं है। यहाँ कोई 'गुमराह पोदी' नहीं है, जहाँ भी हमारे बुकों व बुकवियों को धक्कर दिया गया, उन्होंने बड़ी धक्की तरह उसे निभाया। वास्तव में उनकी इस उपलब्धि पर मुझे गर्व है और भाविव्य के लिये विश्वास भी जगता है। फिर भी जिस संदर्भ में यह मुहावरा प्रयुक्त होता है, शायद कुछ हद तक सही है। इसके कई वाक्या हो सकते हैं - शिक्षा प्रणाली का तीव्र विकास, इससे उसके स्तर में आनेवाली स्वाभाविक गिरावट, हमारी भाषा समस्या की मुश्किलें, जो हर स्तर पर बाधक बन जाती हैं - अध्यापक और विद्यार्थी के बीच या परीक्षा भवन में, साधनों के अभाव के कारण पर्याप्त उपकरण और सुविधाएँ जुटाने में हमारी छसमर्थता या स्वतंत्रता के बाद हमारे देश में आये भारी सामाजिक व आर्थिक परिवर्तन - कुछ मामलों में एक कान्तिकारी परिवर्तन जिसने शायद समाज के कई हिस्सों को समर्थ सहारे बिना छोड़ दिया है।

-प्रधानमंत्री श्रीमती इंदिरा गांधी
 (१६ दिसम्बर १९६६ की चौथे इंडिया रेडियो से प्रसारित भाषणा के अंश का स्वतंत्र हिन्दी अनुवाद)

lettering art. In addition to major holdings of the work of German-speaking writing masters such as Rudolf Koch, F.H. Ernst Schneidler, Rudolf von Larisch, and Emil Rudolf Weiss, the Klingspor has a broad range of works from Europe and the world. On occasion, a new work is commissioned especially for a *Scriptura* calendar, and is then placed in the permanent collection of the Klingspor. Some other pieces in the *Scriptura* series are reproduced from originals in the private collections of the artists.



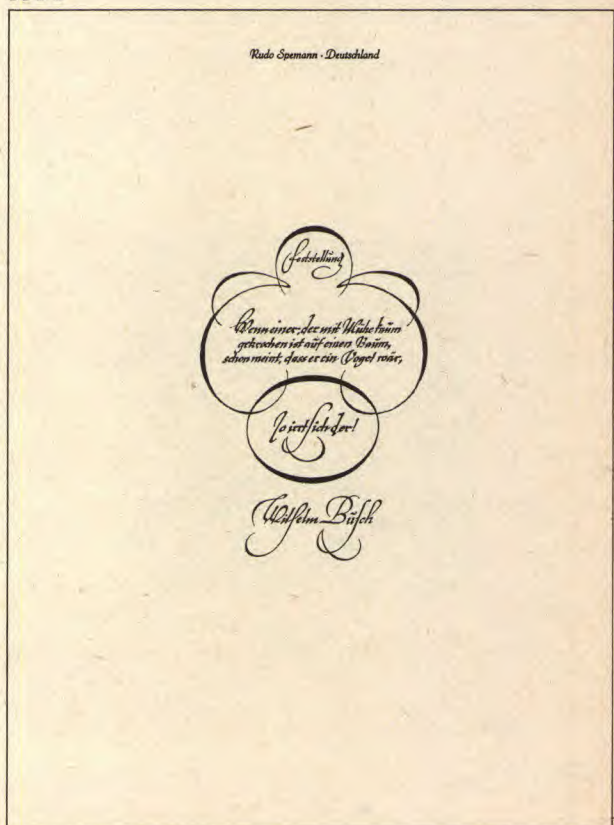
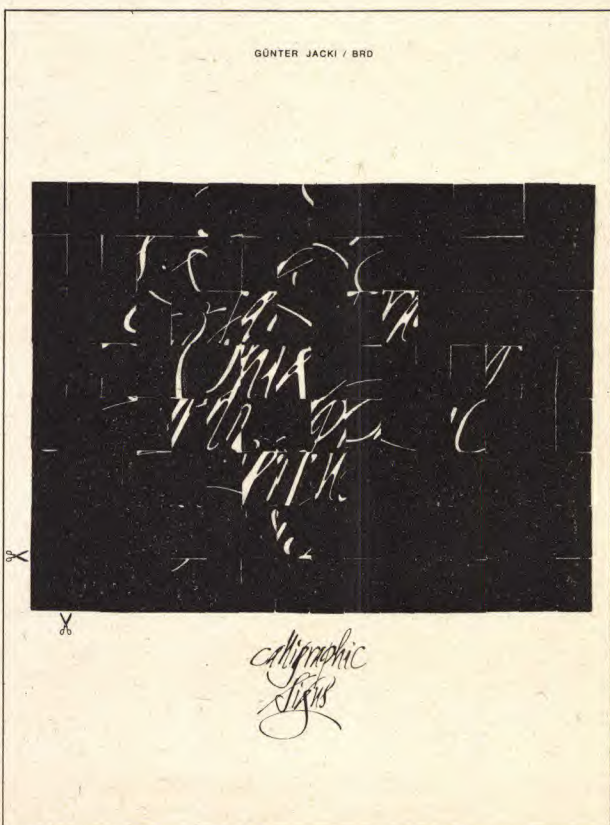
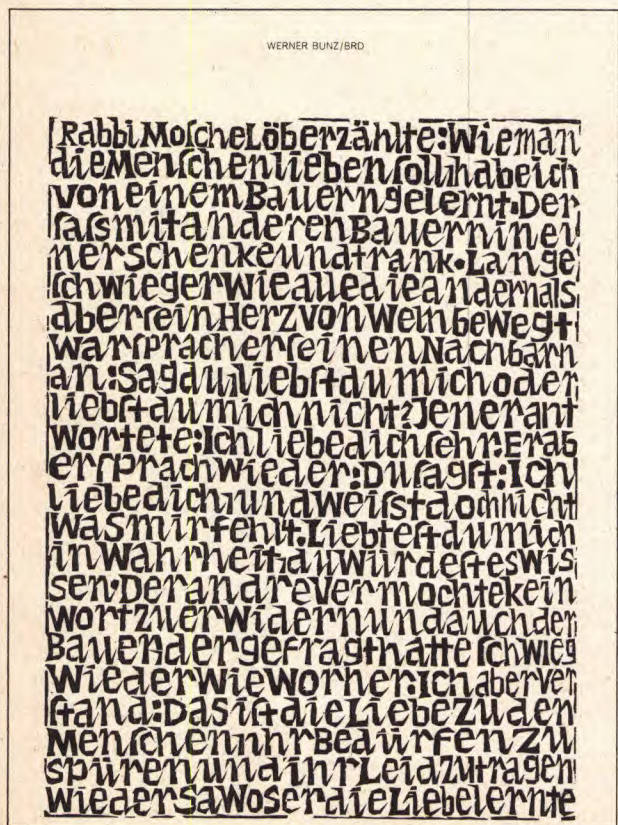
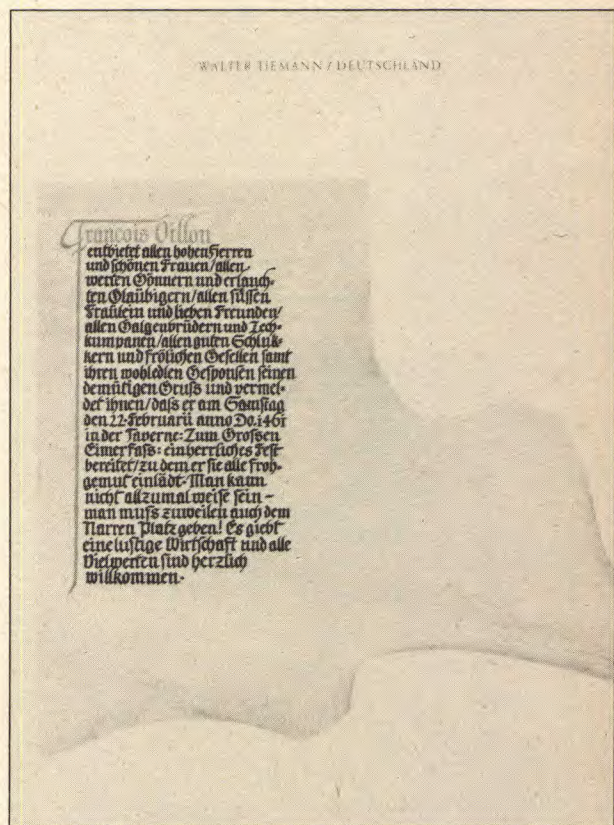
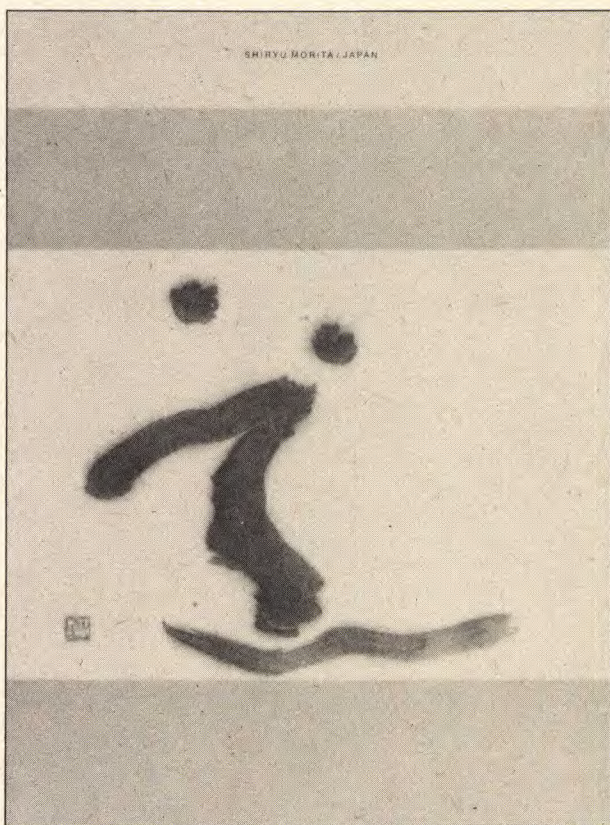
Each calendar generates a tangible excitement by the combination of an ingenious and thought-provoking theme with original and arresting images. In these pages the letterforms have been released from their humble and pedestrian labors and stand ready to fly like the spirit of Ariel freed from bondage by Prospero. By varying the theme each year, and representing each artist only once in a decade, Dr. Halbey has given the series a freshness and diversity seldom seen in compilations of lettering art. Many of the works

have never been seen in the U.S.

For example, in the 1979 calendar, devoted to "Scriptural Drawing and Painting," the month of May shows a subtle combination of collage and watercolor by Eva Aschoff, one of the dozen women represented in the series. Ms. Aschoff's abstract and painterly handwriting echoes the sensitivity of her teacher, F.H. Ernst Schneider. In August of the same year is a writing-like network of lines with splotches by Heinz Trökes, and in November a curious abstract piece by Paul Klee.

For sheer depth, subtlety, and abstraction, it is hard to equal the character "Tao" calligraphed by Shiryu Morita in the November, 1973 calendar, the theme of which is "Speech and Writing."

As the current wave of experimental calligraphy in America gathers momentum, it is clear that a major source of guiding inspiration is coming from images like Morita's, with its multiple levels of tonal value and nuances of spiritual expression. In April of the same year there is the matchless power of Rudolf Koch's woodcut



textura Ten Commandments.

To tune one's sensibilities to delicacy of touch and spontaneity of line, there is Hermann Zapf's astounding script in the 1972 calendar, focusing on the theme of "Calligraphy." This year is packed with characteristically superb works by F.H. Ernst Schneidler, Friedrich Neugebauer, Villu Toots, Ben Shahn, Saul Steinberg, and other masters of the pen.

The 1974 calendar is devoted to "Humor in Writing." In May there is a complexly textured

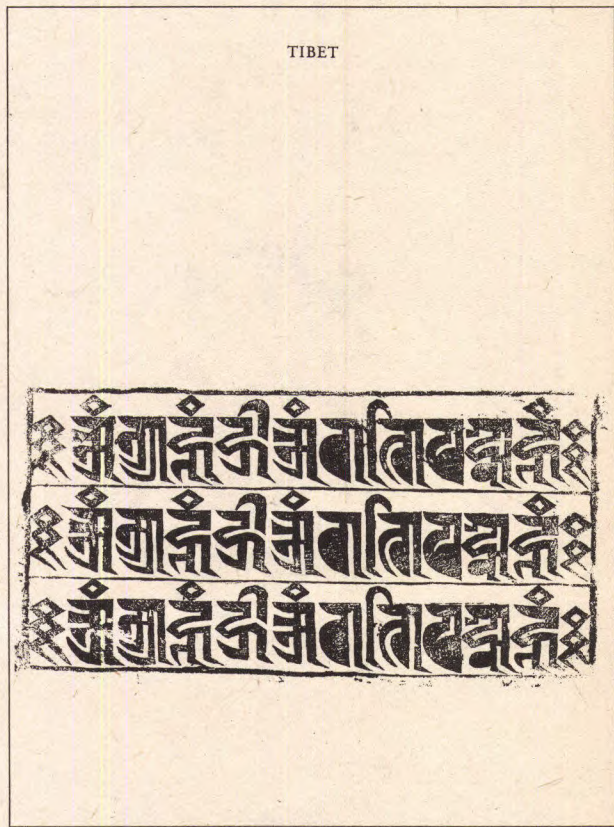
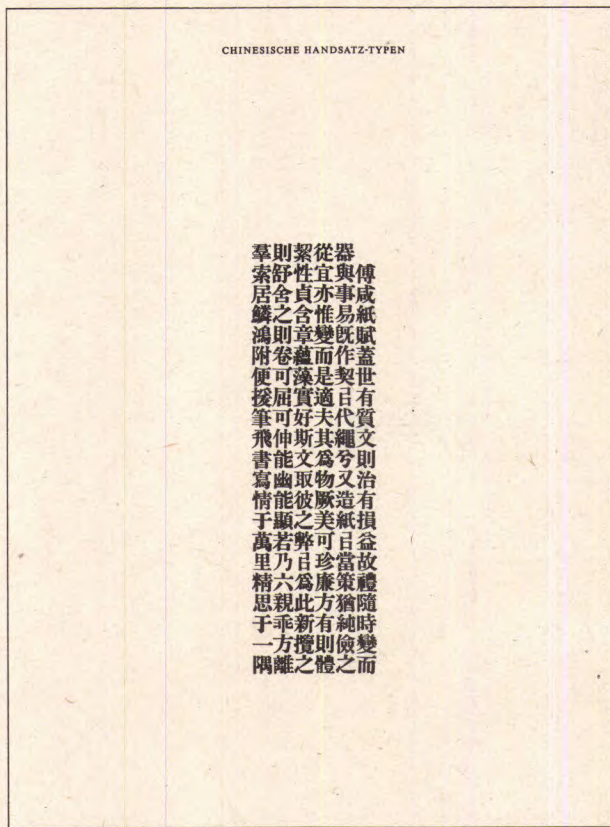
woodcut story by Werner Bunz; in July a delicate piece of script by Rudo Spemann; and in September a lucid/ludicrous illustration of a chapter from the *Tao te Ching* by Willem Sandberg.

The *Scriptura* series began with the 1971 calendar devoted to "Experimental Writing." A cleverly structured group of '4's, by Oldrich Hlavsa, appears in April (the 4th month). December ends the year with an abstract assemblage of dissected wood-type forms by Clemente Padin. In between are the outstanding works of Franz Mon

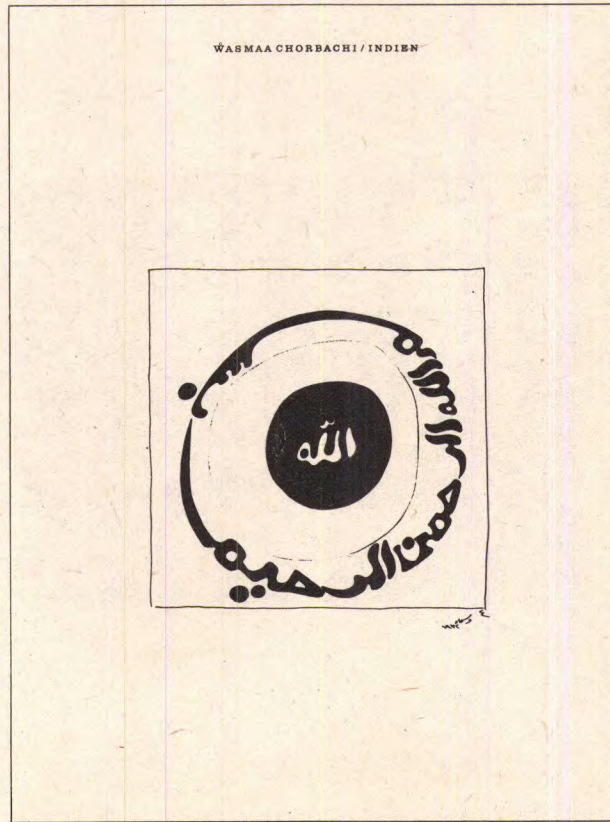
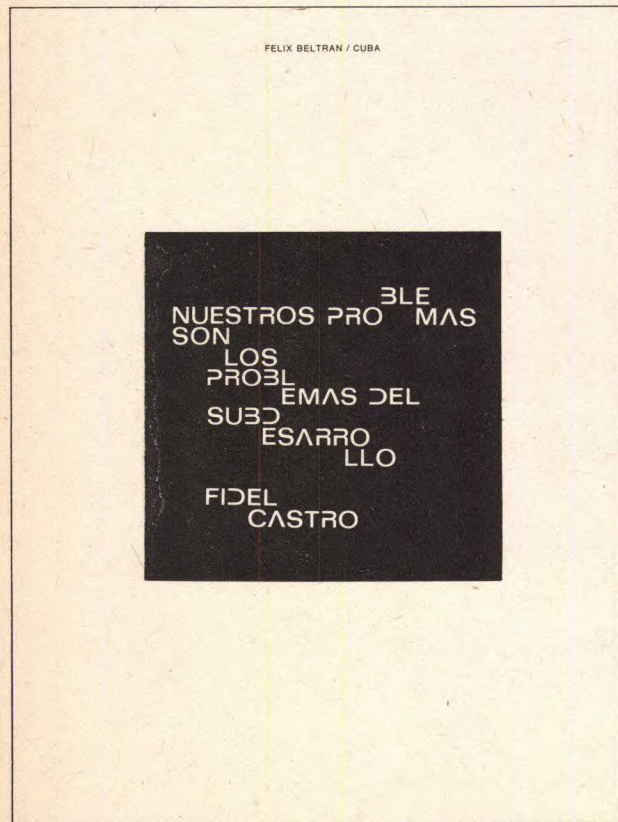
and Josua Reichert and a delightful anonymous bird in a gilded cage.

1975 has the theme "Political Aphorisms," with quotes by such famous political figures as Abraham Lincoln and Karl Marx. Remarks by Fidel Castro are shown in these pages, interpreted by Felix Beltran, as well as other aphorisms from sources in Europe, China, India and Israel.

1976 concentrates on the "Initial" and letters in decorative combination, with examples by Giovanni Mardersteig, Heinz Beier, Heinrich



1975





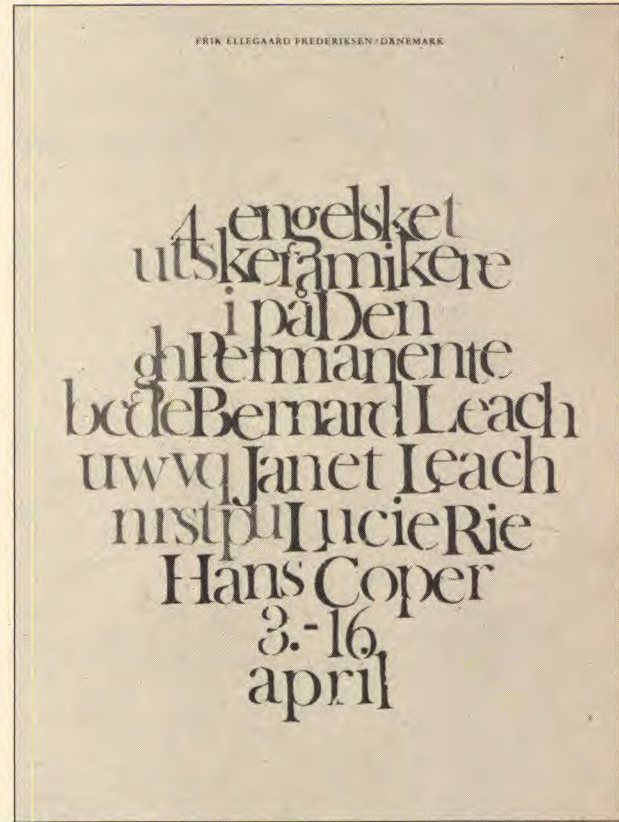
1976



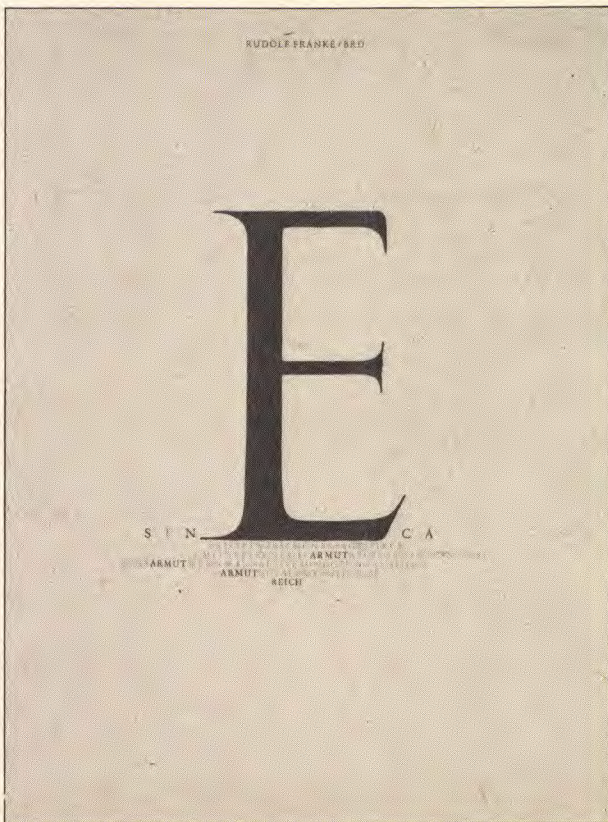
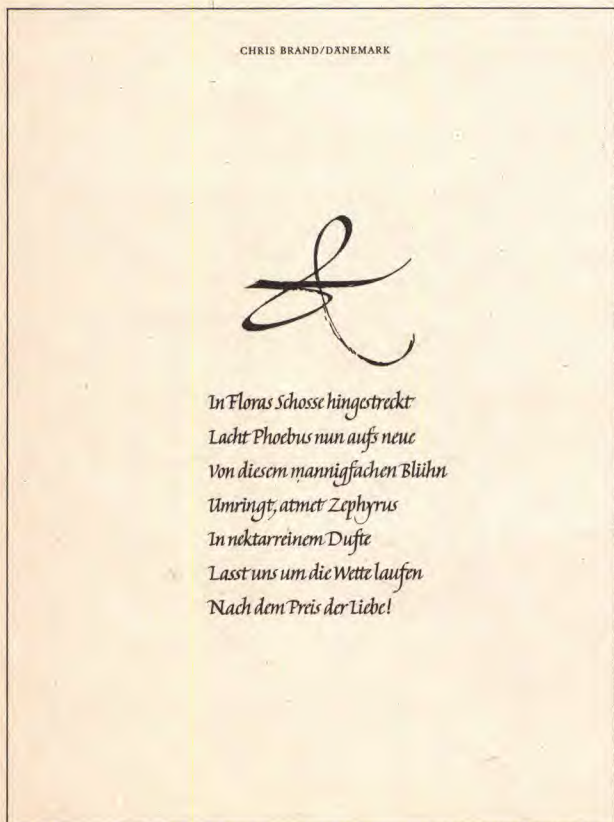
Vogeler, Ralph Beyer, and others.

1977 reflects the "Variations of Roman" and italic forms, with typography by Erik E. Frederikson and Rudolf Frank, calligraphy by Chris Brand and Friedrich Poppl, book jacket design by E. R. Weiss, and works by other designers.

1978 is given over to "Dada and Concrete Poetry." Here are amusing, striking, and powerful images by El Lissitzky, W. Nedderman, and other muse-struck typographers and typography-struck muses.



1977



The 1980 calendar is a compilation of New Year's greetings, capturing the whimsy and wishes that lettering artists send out to their friends and colleagues for the new year.

The astounding variety of expression seen in these calendars reflects the variety of the holdings of the Klingspor Museum. A twelve-minute train ride south from Frankfurt takes you to this wing of the former Büsing Palace. A ring on the doorbell brings an answering buzz to let you in, and a cheerful "Guten Tag" of greeting.

From the first floor of offices and exhibition rooms you ascend a wrought-iron spiral staircase to further exhibition rooms and the library with its flat-file collections. The staff is small, and toward the end of the afternoon relaxes in an air of "gemütlichkeit" to look over the acquisitions and labors of the day.

In the summer of 1980, Christian Scheffler, present Director of the Klingspor Museum, organized a tenth anniversary exhibition of the *Scriptura* series. In addition to the series of

plates from the calendars, some of the original works were displayed, together with other books published by the redoubtable Wilhelm Kumm, such as an edition of Hermann Hesse's poetry printed letterpress on rice paper with individually brush-written letters by Karlgeorg Höfer. This show has now been assembled as a traveling exhibition.

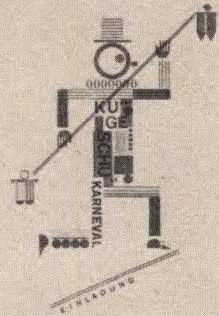
No matter how sublime the original works may be, the sumptuous quality of the *Scriptura* series would not have been possible without the support

FRIEDRICH POPPL / BRD

ICH BIN ZUTIEFST
 ÜBERZEUGT,
 DASS WISSENSCHAFT
 UND FRIEDEN
 ÜBER UNWISSEN-
 HEIT UND KRIEG
 TRIUMPHIEREN
 WERDEN, UND
 DASS SICH DIE
 VÖLKER DER ERDE
 EINIGEN WERDEN,
 NICHT ZU ZER-
 STÖREN, SONDERN
 AUFZUBAUEN

LOUIS PASTEUR

W. NEDDERMANN / DEUTSCHLAND



1978

EL LISSITZKY / UdSSR / DEUTSCHLAND



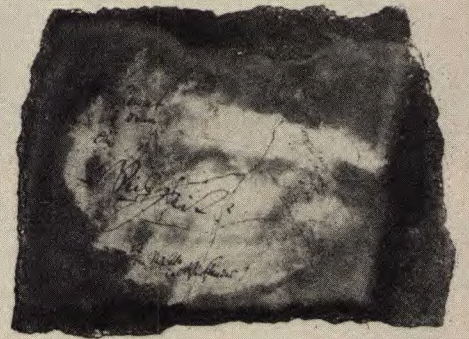
HEINZ TROKES · BRD



of the many firms throughout Germany that contributed printing and paper to the series. The manifold variety of process, texture, and color makes the *Scriptura* series a true monument to the art of written forms.

For further information on the calendars, contact Wilhelm Kumm Verlag, Tulpenhofstrasse 45, 6050 Offenbach am Main, West Germany. For information on the Klingspor Museum write to Christian Scheffler, Director, Klingspor Museum, Herrnstrasse 80, 6050 Offenbach, West Germany.

EVA ASCHOFF/BRD



1979

PAUL KLEE / SCHWEIZ

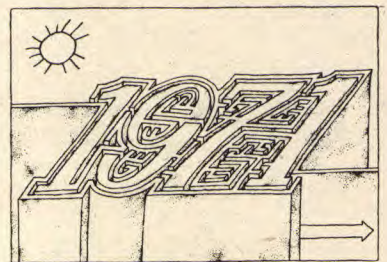
Handwritten text in a cursive script, likely a calligraphic exercise or a piece of abstract writing by Paul Klee.

1934. 24. abstracte Schrift

ANTERO MACHADO - SUD-ÁFRICA



FRANTZ WITTKAMP / BUNDESREPUBLIK DEUTSCHLAND
ERVK LIPINSKI / POLEN



1980

MS. CAROL WALD

Its auto industry may be in shambles, but Detroit has one indigenous industry that has never stopped booming, and her name is Carol Wald.

At age 6, she drew seriously and made miniature toys. At 7, she practiced "still life" drawing, diligently. At 14, she sketched children's portraits on the street for \$1, and peddled her paintings door to door. She constructed a scale model of historic Fort Pontchartrain, with 32 buildings "convincing in every respect," which was ceremoniously acquired by the Detroit Historical Museum. After high school, a 4-year scholarship to art school gave her the wherewithal to study painting, sculpture and printmaking, which she did for 14 hours a day. From 1961 to 1969, she painted feverishly, and produced enough work to stage a one-woman show every year. Awards and purchase prizes from museums, including The National Gallery in Washington, made all the hard work worthwhile.

In 1971, she moved to New York with a new muse, photography. A one-woman show in 1972, and a friend's suggestion, started her on a photo-collage-illustration career, which quickly won her commissions for covers from *Life*, *Saturday Review* and an award-winning series of articles for *Viva Magazine*. She paused briefly to execute a 12-ft. mural for the Cleveland City Hall in 1975, write a book, *Myth America*, in 1976, and paint a pair of historical murals for the city of Detroit in 1978. In December, 1980, her oil paintings—five studies of Ronald Reagan—were published in *Time* magazine. Between times, she maintains an archive of American ephemera (posters, business cards, games, puzzles, advertising art, etc.) which she furnishes to publishers in need, and has organized exhibitions and published articles on the history of American advertising.

Her work is regularly cited, featured and rewarded in Art Directors Shows, Communication Arts Annuals, by the Society of Publication Designers, in *Illustrators 17* and *Art Direction* magazine. In May, she will exhibit 100 works at the Society of Illustrators in New York City, and in September her first museum retrospective is scheduled at the Cranbrook Museum of Art, Bloomfield, Michigan.

Is anyone out there tired? **MARION MULLER**



"Love One Another," collage, 1980 Christmas card



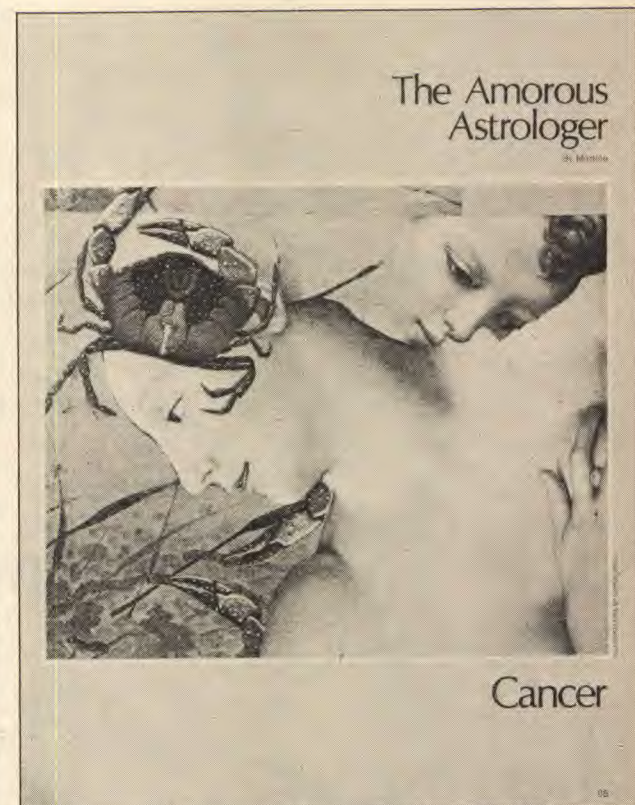
"June Bride," collage, Food & Wine Magazine, 1979



"Brandies," collage, Food & Wine Magazine, 1980



"The Yankees," oil and collage, New York Magazine, 1979



"The Amorous Astrologer," collage, VIVA Magazine, 1974



"Pumpkins," oil on canvas, for La Seule L'etoile, a Houston, Texas restaurant, 1979

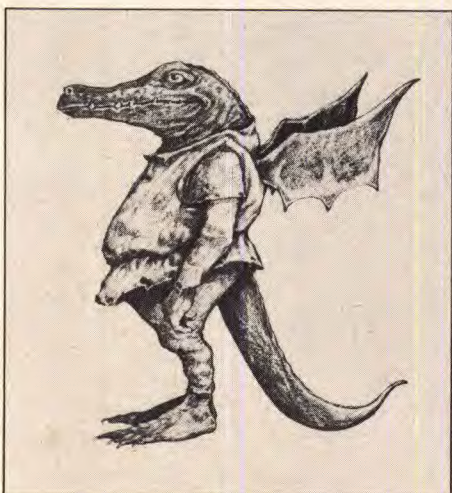


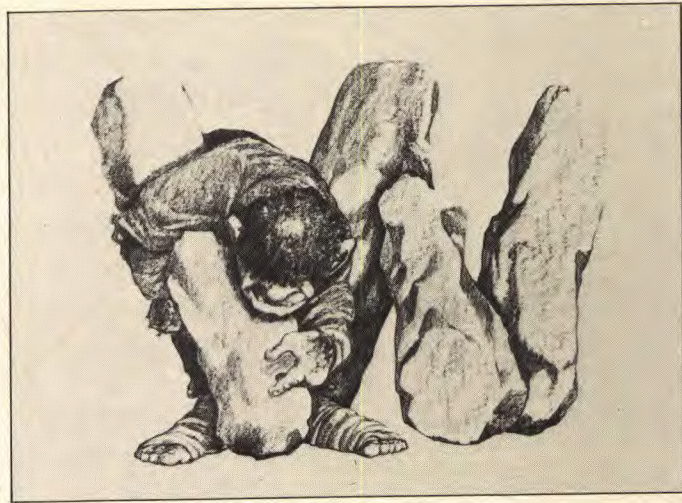
"Truffle Farmer," oil on canvas, for La Seule L'etoile, a Houston, Texas restaurant, 1979

DOUG KEITH'S ELFABET



From Monday to Friday, Doug Keith is a perfectly rational, buttoned-down, two-feet-on-the-ground industrial illustrator. He sits passively at his drawing board piling up meticulous renderings of such sensible paraphernalia as widgets, ratchets, sprockets, couplings and gears. But comes the weekend, he escapes. He dons his hiking boots and backpack and heads for the mountains or rain forest near Seattle, where he lives. A recent emigré from New York, he admits that he misses the





Big Apple, but he has found a vast source of inspiration and a whole bevy of new friends in the Northwest wilderness. He now hobnobs with goblins, dwarves, elves, gnomes, sprites and trolls, whom he has immortalized in this Elfabet. The wilderness, Keith explains, is conducive to fantasy and escapist art. But he is adamant about giving real credit to a hiking companion who was the seminal force and nurturer of the project. To Doug Keith and his anonymous friend, "Bravo"... or however you say it in Elfenesse.





reativity in type design has, over the years, moved in broad cycles shaped, to a great extent, by the favorable or unfavorable economic climate maintained by the industry for its letter designers. In view of the growing variety of typefaces available today, it may come as a surprise that type design in the decade of the '60s had, except for a limited number of display faces, virtually slowed to a standstill. Designers, without copyright protection, were wiping off their lettering pens and looking for other ways to earn a living.

Copyright for typefaces is still a thing of the future, but in its place has come a protection so effective for the designer that it has brought him/her back to the drawing board. It has also tapped the enormously creative talent of the rising generation of type designers.

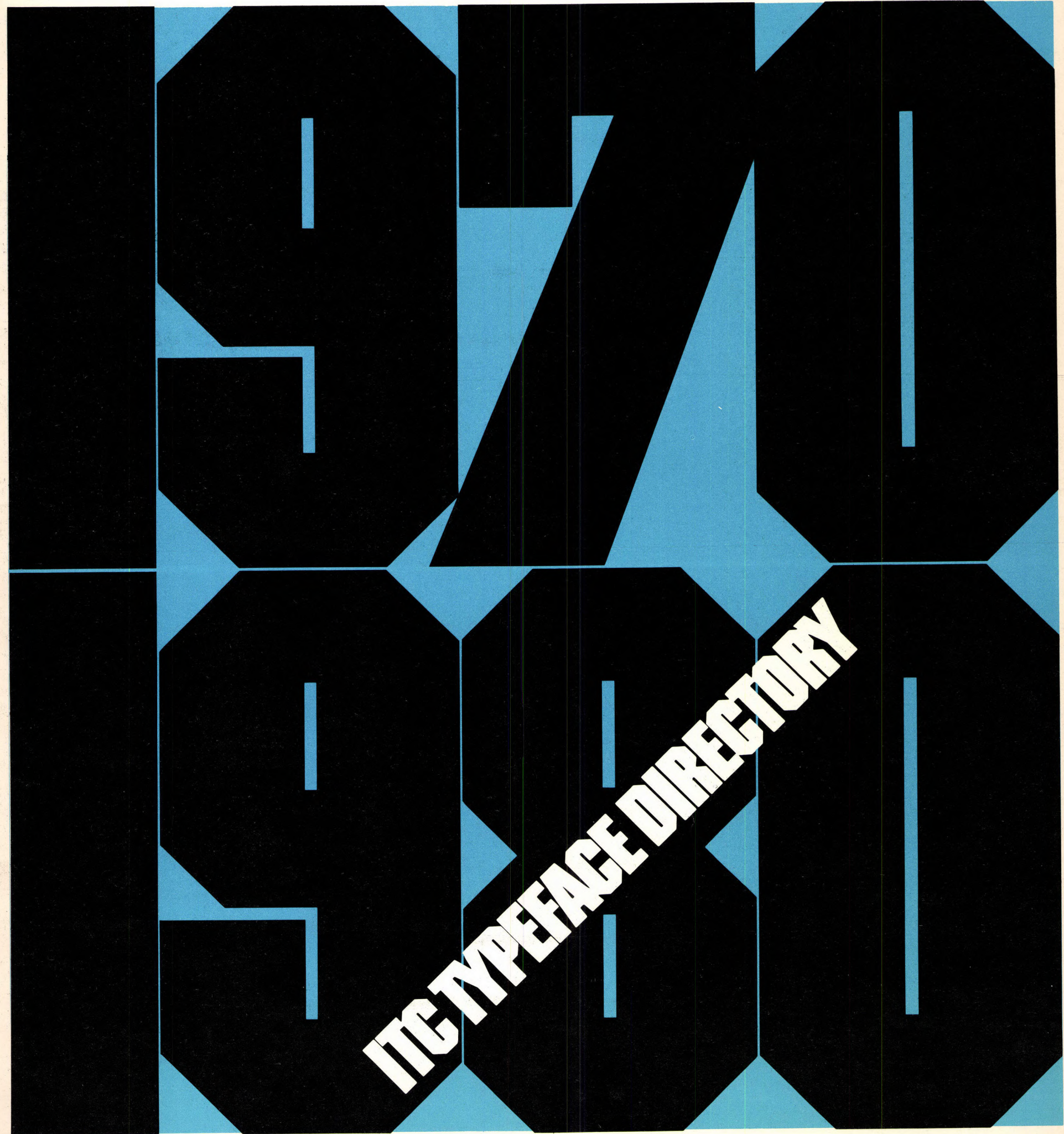
This turnaround took place in 1970. In that year the International Typeface Corporation was formed. Since then ITC has issued more than thirty newly designed families of type. Through licensing agreements, ITC typefaces available from ITC Subscribers offer an uninterrupted supply of new and useful faces of top-flight artists from all over the world.

Sometimes the right solution to an industry's critical need emerges at precisely the right moment, and the timely establishment of ITC in 1970 is widely hailed as a case in point.

Ten years have passed since ITC first set up shop. In that time we have produced and nurtured 34 original typefaces or adaptations of old favorites. Some alphabets were commissioned by us. Some came unsolicited from designers. We are always looking for new faces and encourage designers to submit their alphabets, which we review regularly. Every two months, the ITC Typeface Review Board meets to study new prospects with these questions in mind: Is it original? Is it aesthetically sound? Is it useful as text as well as display? Is it appealing? Is it marketable?

The following 34 pages review the ITC typeface families produced in the last 10 years. Each one is shown in all its weights and styles. As an extra added attraction, to give you some idea of how the alphabet looks in a real-life working situation, we have included some illustrated text on each page so that, in addition to an encyclopedic view of the ITC library of typefaces, you will find a collection of funny facts, feats, frivolous and formidable statistics, daffy definitions, trivia, sense and nonsense—as well as some drawings, engravings and photographs of remarkable quality.

Like all fond parents, we think our alphabets are wonderful. Some are virile, some delicate, some bold, some lyrical, some nostalgic, some adventurous. But it's up to you to decide if and how they're good for you. To that end, we hope this directory proves helpful as well as amusing.



ITC TYPEFACE DIRECTORY

ITC AMERICAN TYPEWRITER™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?/\$@#*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?/\$@#*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?/\$@#*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?/\$@#*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?/\$@#*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?/\$@#*()%i¿

ITC AMERICAN TYPEWRITER LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod

ITC AMERICAN TYPEWRITER MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC AMERICAN TYPEWRITER BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elem

ITC AMERICAN TYPEWRITER LIGHT CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spaci

ITC AMERICAN TYPEWRITER MEDIUM CONDENSED

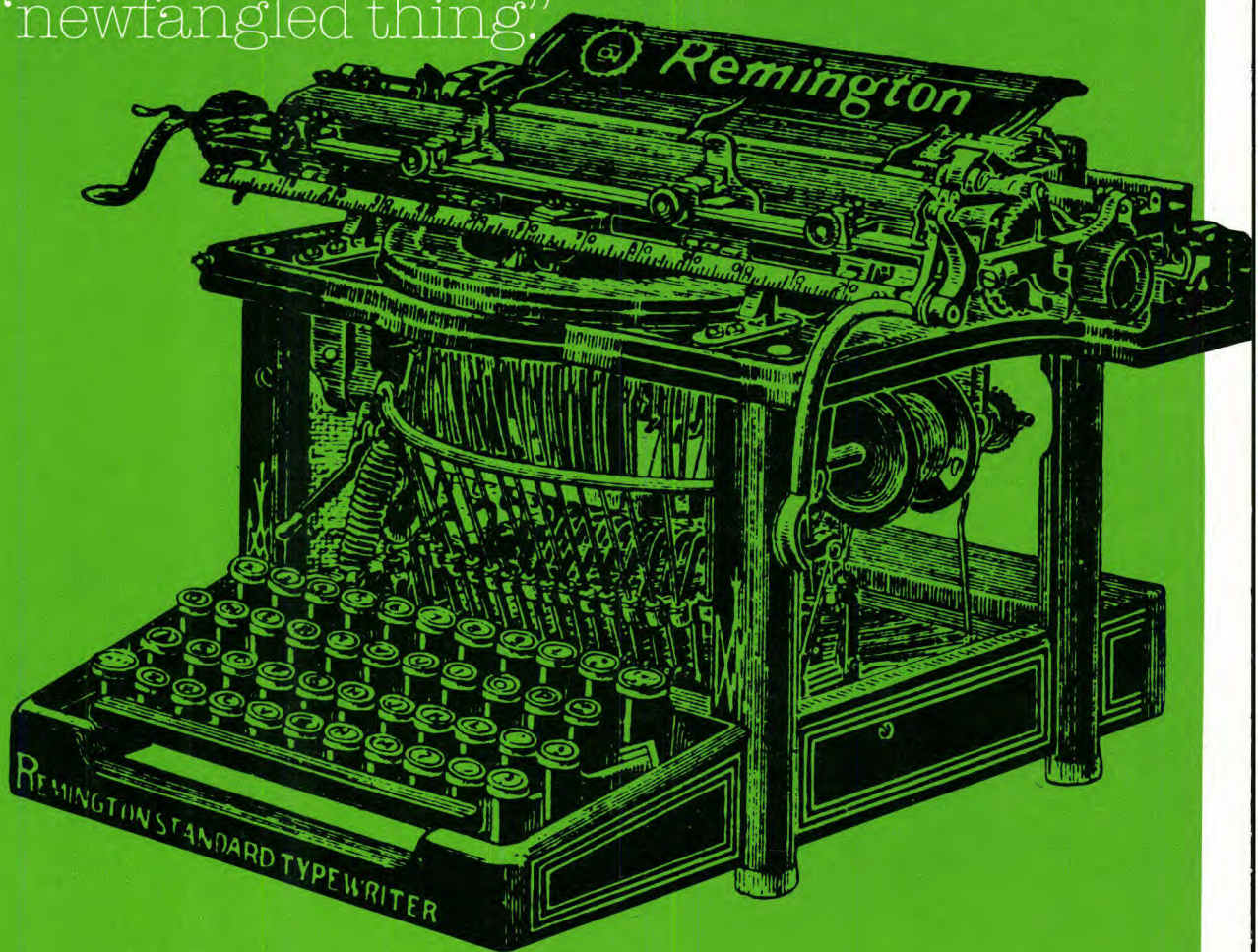
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact

ITC AMERICAN TYPEWRITER BOLD CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of

All the above settings are 10/11 point.

The Adventures of Tom Sawyer was the first novel ever to be written on a typewriter. It was typed in 1875 on a Remington by Mark Twain himself. Twain, however, wished to withhold the fact. He did not want to write testimonials, he said, or answer any questions about the "newfangled thing."



BETTMANN ARCHIVES

ITC AVANT GARDE GOTHIC™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%& ()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%i¿

ITC AVANT GARDE GOTHIC EXTRA LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC AVANT GARDE GOTHIC BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC AVANT GARDE GOTHIC MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC AVANT GARDE GOTHIC DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

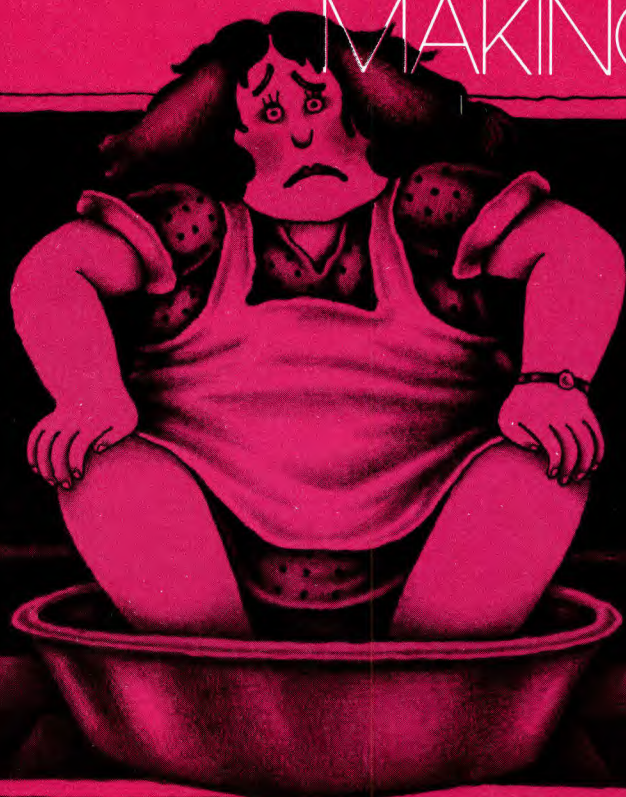
ITC AVANT GARDE GOTHIC BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

All the above settings are 10/11 point.

ILLUSTRATION BY LIONEL KALISH

THE AVERAGE
HOUSEWIFE WALKS
ABOUT 10 MILES
A DAY AROUND
THE HOUSE DOING
HER CHORES.
SHE WALKS 4 MILES
AND SPENDS
25 HOURS A YEAR
MAKING BEDS.



ITC AVANT GARDE GOTHIC OBLIQUE™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$&()iç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$&()iç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$&()iç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$&()iç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$&()iç

ITC AVANT GARDE GOTHIC EXTRA LIGHT OBLIQUE

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands un

ITC AVANT GARDE GOTHIC BOOK OBLIQUE

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often de

ITC AVANT GARDE GOTHIC MEDIUM OBLIQUE

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often d

ITC AVANT GARDE GOTHIC DEMI OBLIQUE

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often de

ITC AVANT GARDE GOTHIC BOLD OBLIQUE

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements o

All the above settings are 10/11 point.

A LIST OF ODD PHOBIAS:



Ailurophobia:
fear of cats.

Androphobia:
fear of men.

Apiphobia:
fear of bees.

Astraphobia:
fear of storms.

Aviophobia:
fear of flying.

Baccilophobia:
fear of microbes.

Ballistophobia:
fear of bullets.

Belonephobia:
fear of needles
and sharp,

pointed objects.

Clinophobia:
fear of beds.

Gephyrophobia:
fear of crossing
bridges.

Latrophobia:
fear of doctors.

Nyctophobia:
fear of night.

Ombrophobia:
fear of rain.

Otophobia:
fear of opening
one's eyes.

Peccatophobia:
fear of sinning.

Sitophobia:
fear of food.

Taphephobia:
fear of being
buried alive.

Thalassophobia:
fear of the ocean.

Trichophobia:
fear of hair.

Vestiphobia:
fear of clothing.

ITC AVANT GARDE GOTHIC CONDENSED™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;

ITC AVANT GARDE GOTHIC BOOK CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

ITC AVANT GARDE GOTHIC MEDIUM CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

ITC AVANT GARDE GOTHIC DEMI CONDENSED

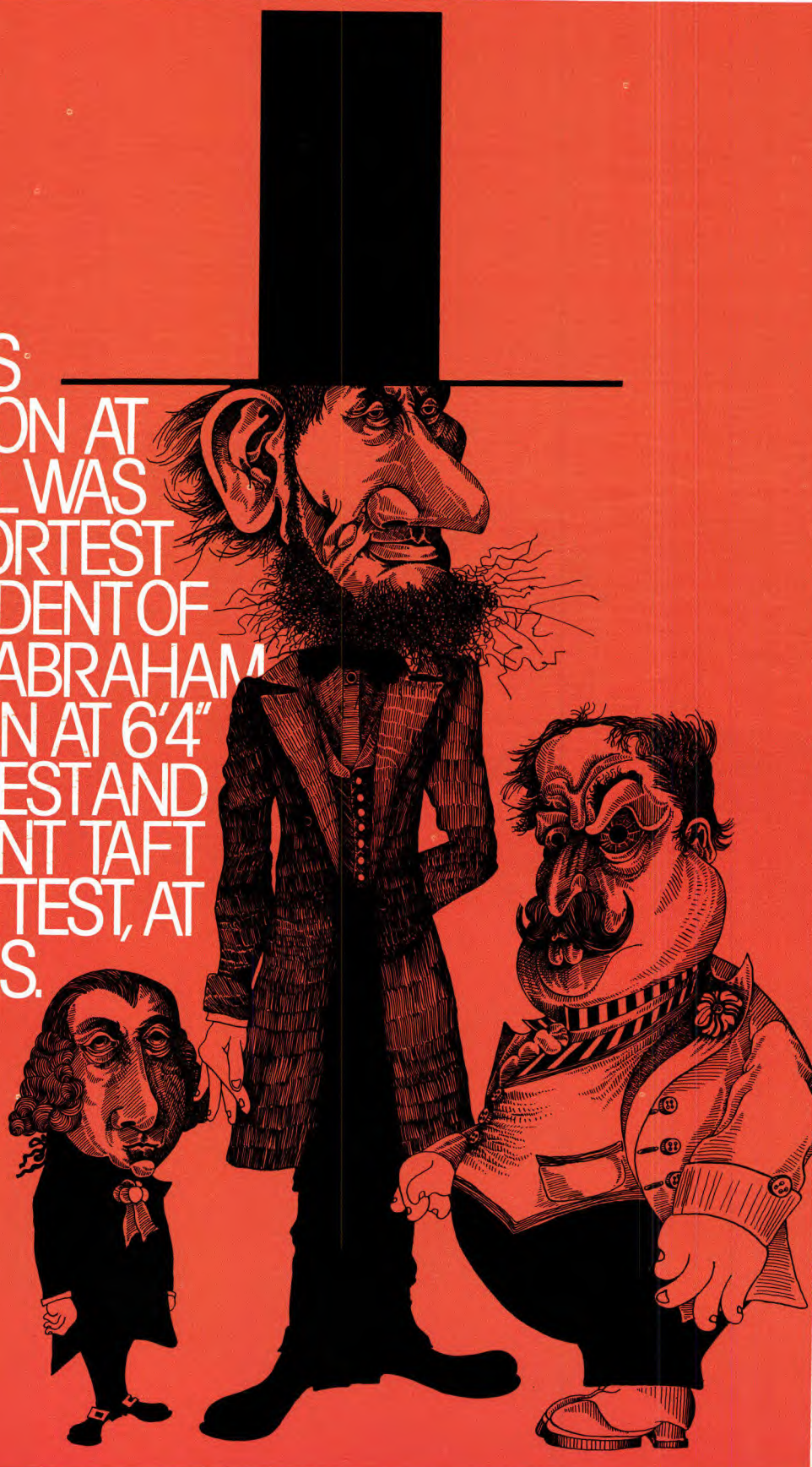
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

ITC AVANT GARDE GOTHIC BOLD CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

All the above settings are 10/11 point.

JAMES
MADISON AT
5'4" TALL WAS
THE SHORTEST
PRESIDENT OF
THE U.S. ABRAHAM
LINCOLN AT 6'4"
THE TALLEST AND
PRESIDENT TAFT
THE FATTEST, AT
352 LBS.



ITC BAUHAUS™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iğ

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iğ

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iğ

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iğ

ITC BAUHAUS LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may r

ITC BAUHAUS MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It ma

ITC BAUHAUS DEMI

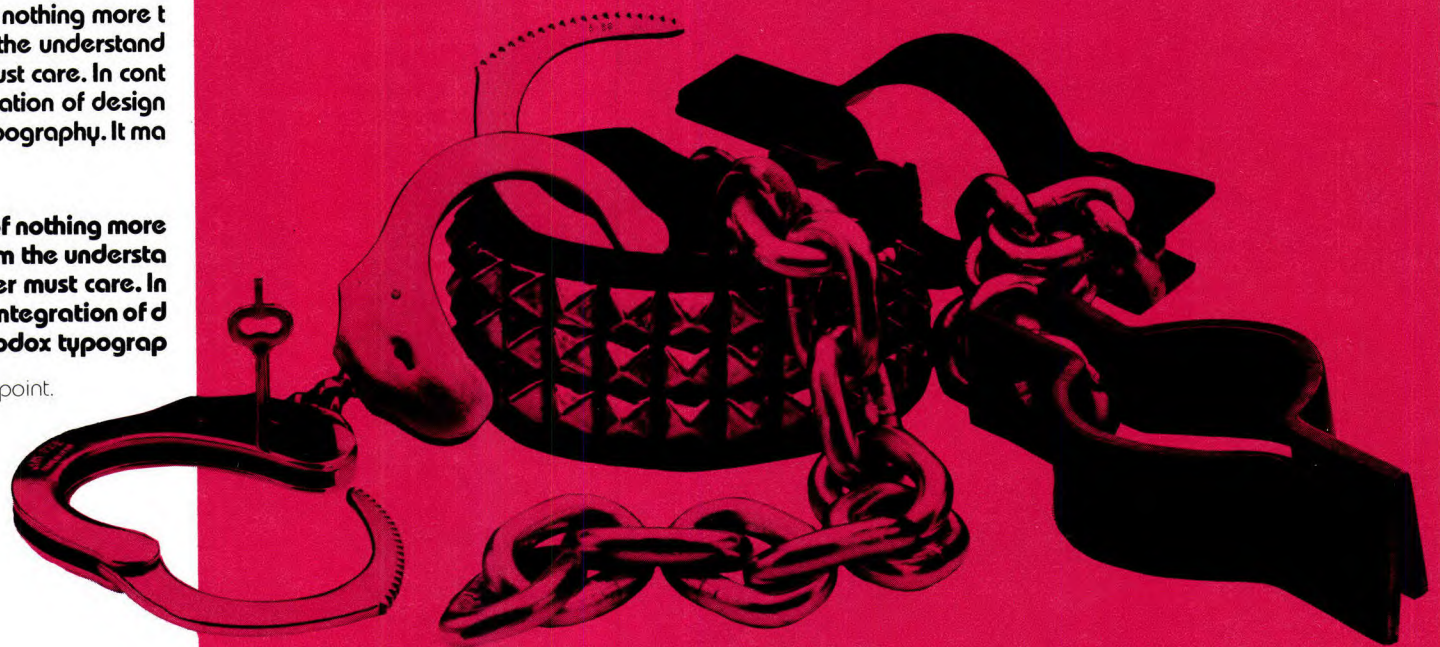
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It ma

ITC BAUHAUS BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typograp

All the above settings are 10/11 point.

PHOTOGRAPH BY ROBERT MOORE



"COUPLE INTO SADISM, MASOCHISM, FETISHISM, PEDERASTY, ONANISM, NECROPHILIA, MACRAMÉ AND LOLLIPOPS WANTS TO MEET LIKE COUPLE. NO WEIRDOS, PLEASE!"—CLASSIFIED ADVERTISEMENT PLACED IN SEXUAL FREEDOM LEAGUE QUARTERLY.

ITC BENGUIAT™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&()%i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&()%i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%i¿

ITC BENGUIAT BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unor

ITC BENGUIAT BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC BENGUIAT MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC BENGUIAT MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC BENGUIAT BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC BENGUIAT BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

All the above settings are 10/11 point.

In 1938, a mule named Boston Curtis was elected Republican precinct committeeman from Milton, Washington, by a 51-vote plurality. The candidate's hoofprints were imprinted on the filing notice, and his sponsor, the Democratic mayor of Milton, signed as legal witness. Mayor Simmons said he sponsored the mule in order to prove his theory that many voters are careless.



**"VOTE FOR
BOSTON CURTIS.
PASS IT ON."**

ITC BENGUIAT CONDENSED™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&()%i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()%i¿

ITC BENGUIAT BOOK CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of

ITC BENGUIAT BOOK CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of

ITC BENGUIAT MEDIUM CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of

ITC BENGUIAT MEDIUM CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of

ITC BENGUIAT BOLD CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC BENGUIAT BOLD CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

All the above settings are 10/11 point.



When prevented from gambling, compulsive gamblers often experience physical withdrawal symptoms resembling those undergone by heroin addicts. These reactions range from restlessness & shakiness to severe headaches, fatigue, nausea & diarrhea.

PHOTOGRAPH BY ROBERT MOORE

ITC BENGUIAT GOTHIC™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&()i¿*

PHOTOGRAPH COURTESY NEW YORK PUBLIC LIBRARY



THE FIGURE OF KING
KONG SEEN IN THE
ORIGINAL MOVIE OF
THE SAME NAME WAS
ACTUALLY A MODEL
18 INCHES HIGH.

ITC BENGUIAT GOTHIC BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often d

ITC BENGUIAT GOTHIC BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often

ITC BENGUIAT GOTHIC MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC BENGUIAT GOTHIC MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements ofte

ITC BENGUIAT GOTHIC BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC BENGUIAT GOTHIC BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often d

ITC BENGUIAT GOTHIC HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements ofte

ITC BENGUIAT GOTHIC HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

All the above settings are 10/11 point.

ITC BOOKMAN

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&()%;i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;i¿

ITC BOOKMAN LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demand

ITC BOOKMAN LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC BOOKMAN MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demand

ITC BOOKMAN MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC BOOKMAN DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demand

ITC BOOKMAN DEMI ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC BOOKMAN BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC BOOKMAN BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

All the above settings are 10/11 point.

ILLUSTRATION BY JOHN ALCORN



Edward Hude, Viscount Cornbury, the colonial governor of New York and New Jersey from 1702 to 1708, was a professed transvestite. He commonly robed himself in women's outfits, rouged and powdered his face, and promenaded through the town in drag. He was once arrested on a morals charge. For his official portrait Viscount Cornbury posed in a low-cut evening gown holding a fan and wearing a sprig of lace in his hair. He was fired in 1708 — not for his outrageous behavior, but for taking bribes.

ITC CENTURY

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¿

The stocks, a favorite colonial method of punishment, were invented in 1634 by a Boston carpenter named Palmer. He submitted a bill for one pound and thirteen shillings for the construction, but the town elders felt this was too much and accused Palmer of profiteering. The court found him guilty, fined him one pound, and sentenced him to spend a half hour in the stocks. Thus the man who invented the stocks became the first to occupy them.



ILLUSTRATION COURTESY NEW YORK PUBLIC LIBRARY

ITC CENTURY LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC CENTURY LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands u

ITC CENTURY BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC CENTURY BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC CENTURY BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC CENTURY BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC CENTURY ULTRA

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the p

ITC CENTURY ULTRA ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary adve

All the above settings are 10/11 point.

ITC CENTURY CONDENSED™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:;*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:;*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

ITC CENTURY LIGHT CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CENTURY LIGHT CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CENTURY BOOK CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CENTURY BOOK CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CENTURY BOLD CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC CENTURY BOLD CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC CENTURY ULTRA CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

ITC CENTURY ULTRA CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements

All the above settings are 10/11 point.

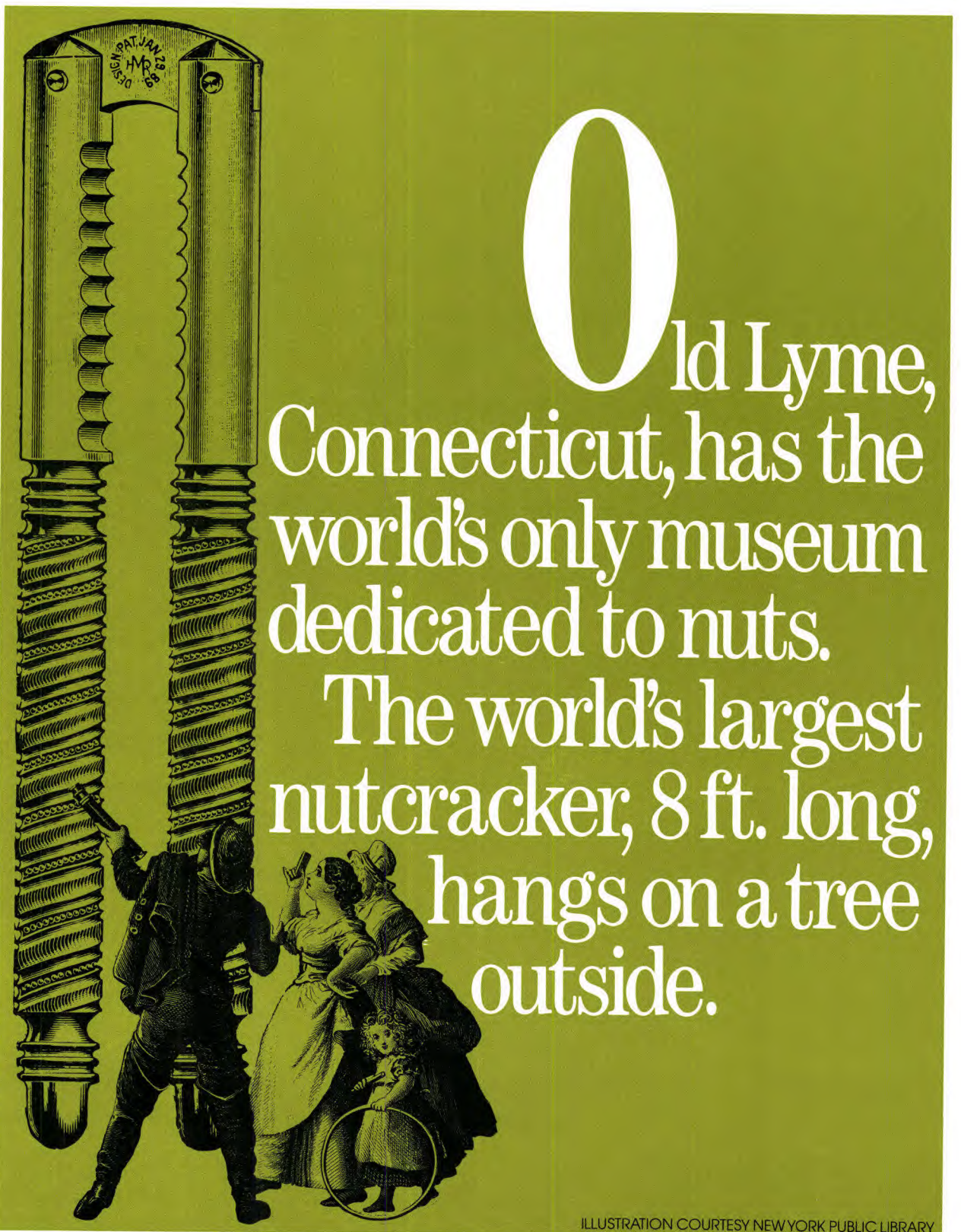


ILLUSTRATION COURTESY NEW YORK PUBLIC LIBRARY

ITC CHELTENHAM

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&()%;i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&()%;i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%;i¿

ITC CHELTENHAM LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It

ITC CHELTENHAM LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It

ITC CHELTENHAM BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC CHELTENHAM BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It

ITC CHELTENHAM BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC CHELTENHAM BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC CHELTENHAM ULTRA

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design

ITC CHELTENHAM ULTRA ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design

All the above settings are 10/11 point.

The biggest sheet music hit of all time was *Yes, We Have No Bananas*, which sold 2 million copies in 1923 alone. After it became a hit, the Westman Company sued the song's publishers, charging that the melody was a direct steal from Handel's oratorio *The Messiah*. Westman, which published Handel's music, proved its case in court and was awarded a share of the song's profits.



ILLUSTRATION BY RHODA SPARBER

ITC CHELTENHAM CONDENSED

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()i¿

ITC CHELTENHAM LIGHT CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM LIGHT CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM BOOK CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM BOOK CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM BOLD CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM BOLD CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM ULTRA CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

ITC CHELTENHAM ULTRA CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading

All the above settings are 10/11 point.

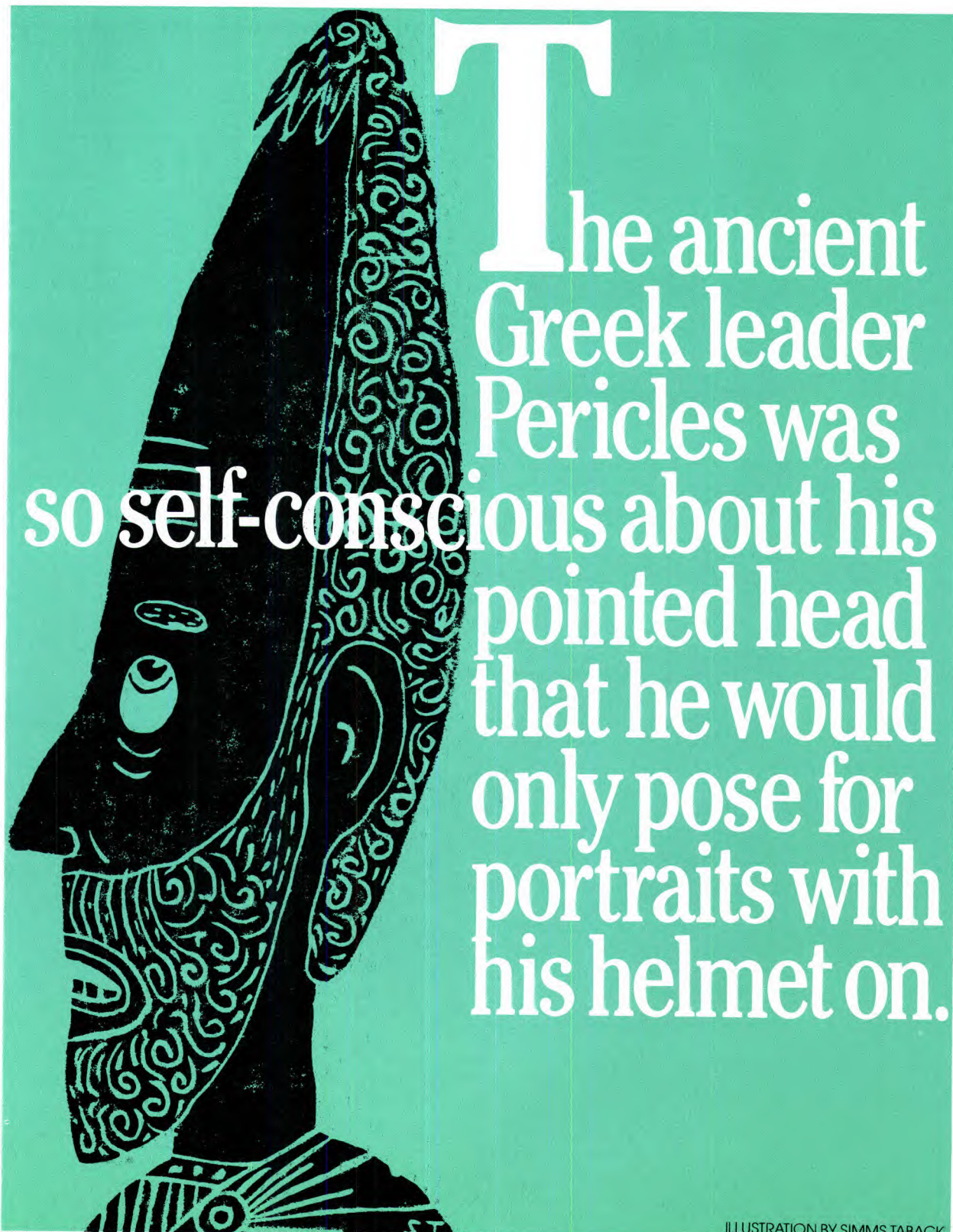


ILLUSTRATION BY SIMMS TABACK

ITC CLEARFACE

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

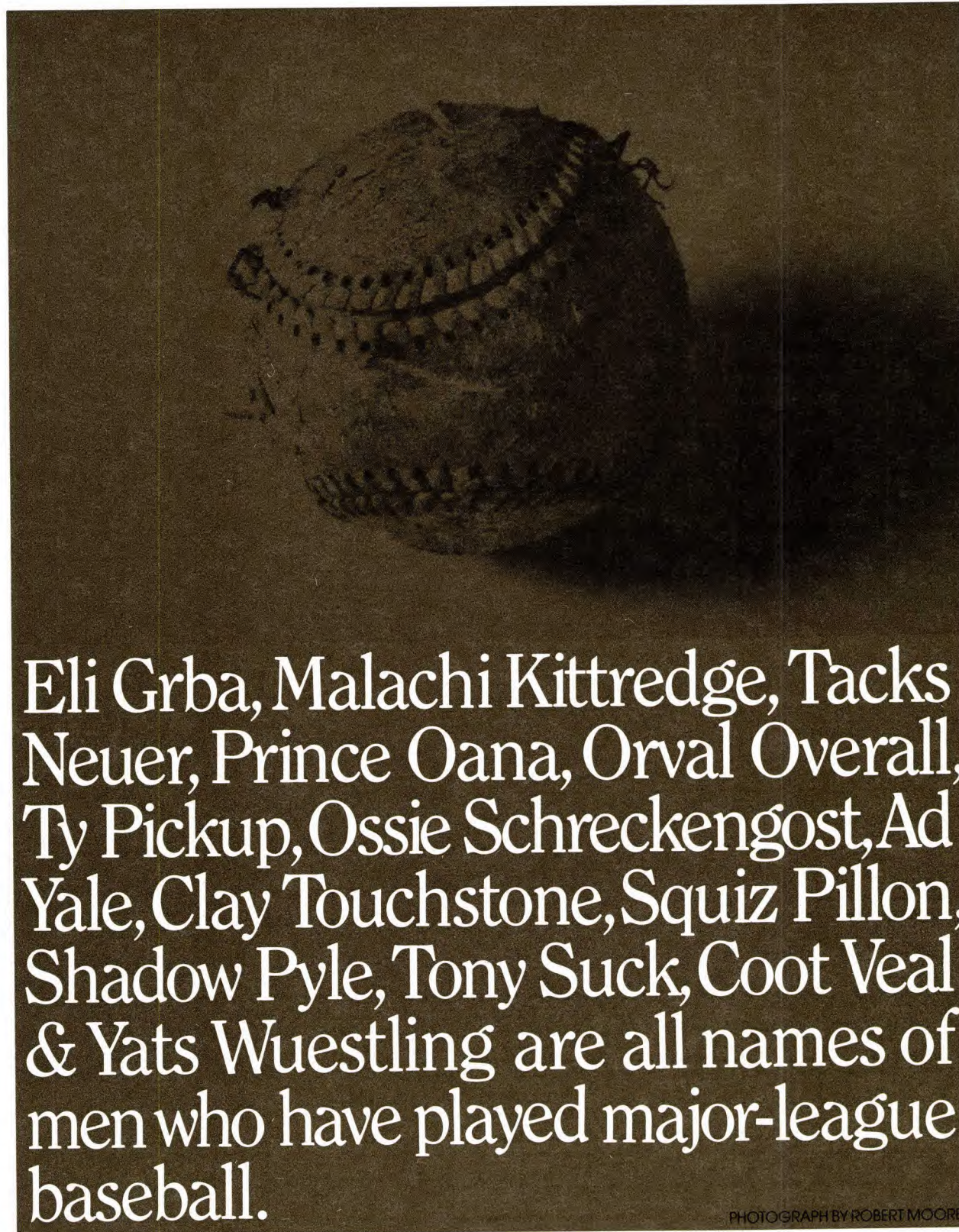
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿



Eli Grba, Malachi Kittredge, Tacks Neuer, Prince Oana, Orval Overall, Ty Pickup, Ossie Schreckengost, Ad Yale, Clay Touchstone, Squiz Pillon, Shadow Pyle, Tony Suck, Coot Veal & Yats Wuestling are all names of men who have played major-league baseball.

PHOTOGRAPH BY ROBERT MOORE

ITC CLEARFACE REGULAR

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CLEARFACE REGULAR ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CLEARFACE BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CLEARFACE BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC CLEARFACE HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC CLEARFACE HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC CLEARFACE BLACK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC CLEARFACE BLACK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

All the above settings are 10/11 point.

ITC ERAS™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%i¿

ITC ERAS LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC ERAS BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC ERAS MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC ERAS DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC ERAS BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

ITC ERAS ULTRA

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

All the above settings are 10/11 point.

PHOTOGRAPH BY ROBERT MOORE



.I.HIT.HIM.IN.THE.EYE.YESTERDAY.

This sentence was originated by Dr. Ernest Brennecke of Columbia University. When the word **only** is added in any of the 8 possible positions, the sentence takes on 8 entirely different meanings:

Only I hit him in the eye yesterday.
 I only hit him in the eye yesterday.
 I hit only him in the eye yesterday.
 I hit him only in the eye yesterday.
 I hit him in only the eye yesterday.
 I hit him in the only eye yesterday.
 I hit him in the eye only yesterday.
 I hit him in the eye yesterday only.

ITC FENICE™

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;ı

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;ı*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;ı

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;ı*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;ı

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;ı

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;ı

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;ı

ITC FENICE LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the

ITC FENICE LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the

ITC FENICE REGULAR

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC FENICE REGULAR ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC FENICE BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary advertising the perfect integration of design elements often deman

ITC FENICE BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

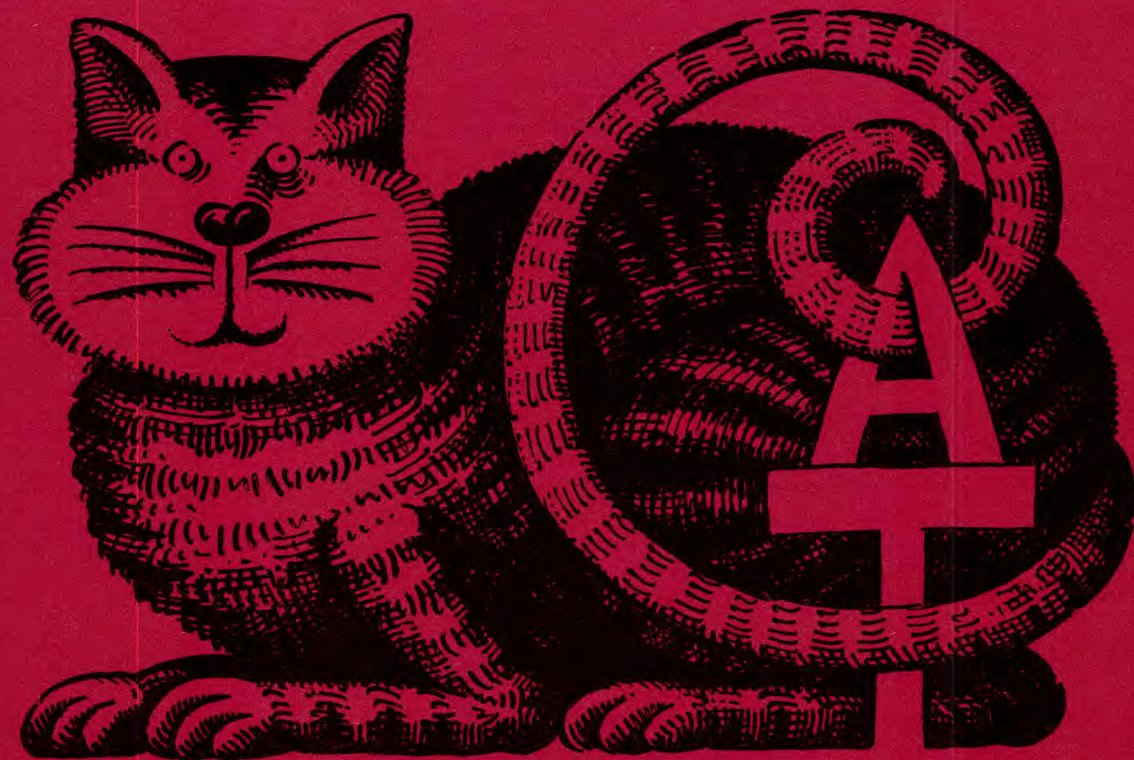
ITC FENICE ULTRA

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration o

ITC FENICE ULTRA ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration o

All the above settings are 10/11 point.



Of all professionals in the United States, journalists are credited with having the largest vocabularies—approximately 20,000 words. Clergymen, lawyers, and doctors each have about 15,000 words at their disposal. Skilled workers who haven't had a college education know about 5,000 to 7,000 words; farm hands about 1,600. The jury is still out on art directors.

ITC FRANKLIN GOTHIC™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&()i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&*()i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$¢&()i¿*

ITC FRANKLIN GOTHIC BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC FRANKLIN GOTHIC BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC FRANKLIN GOTHIC MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox t

ITC FRANKLIN GOTHIC MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox t

ITC FRANKLIN GOTHIC DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod

ITC FRANKLIN GOTHIC DEMI ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorth

ITC FRANKLIN GOTHIC HEAVY

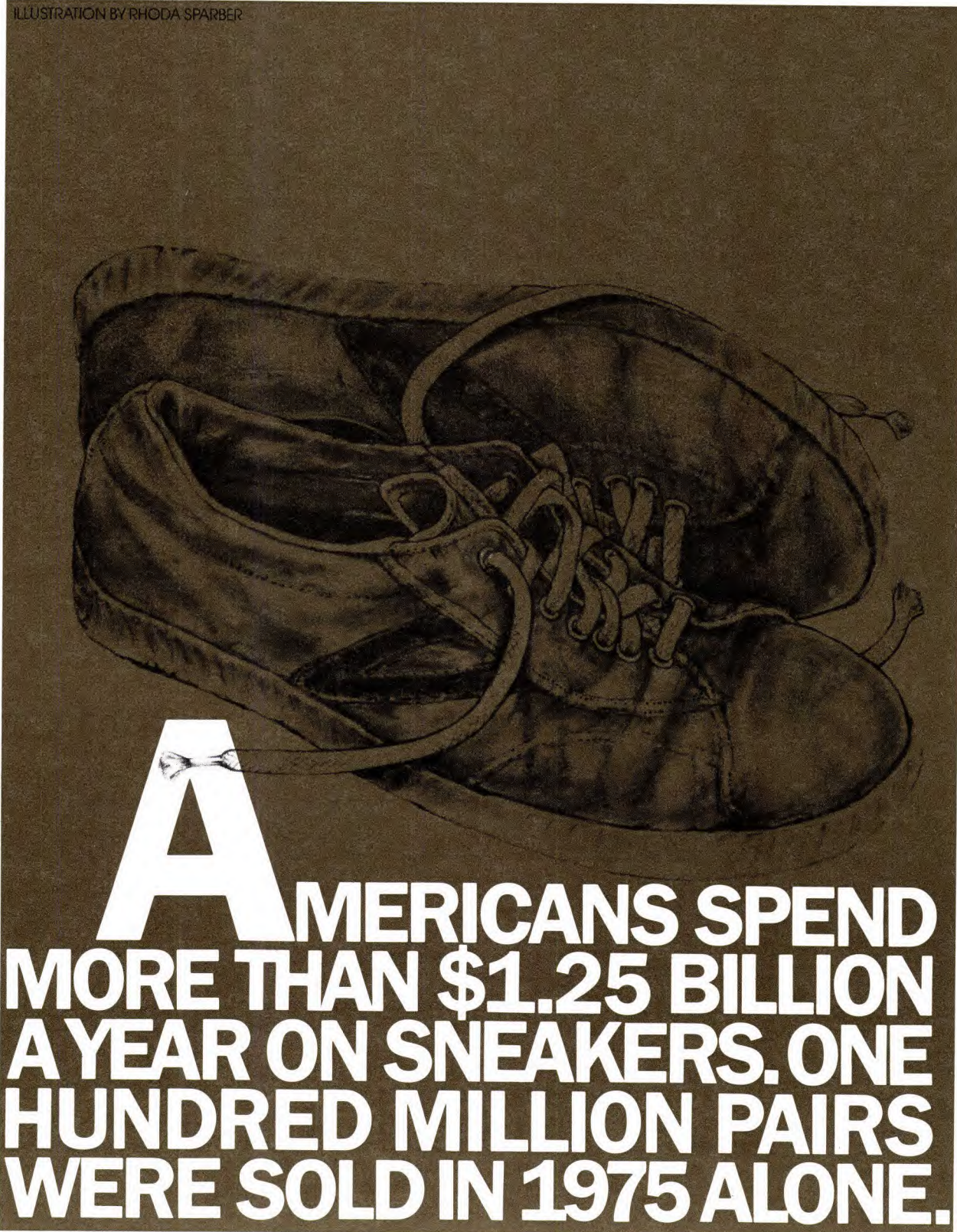
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements ofte

ITC FRANKLIN GOTHIC HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements ofte

All the above settings are 10/11 point.

ILLUSTRATION BY RHODA SPARBER



FRIZ QUADRATA™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

FRIZ QUADRATA

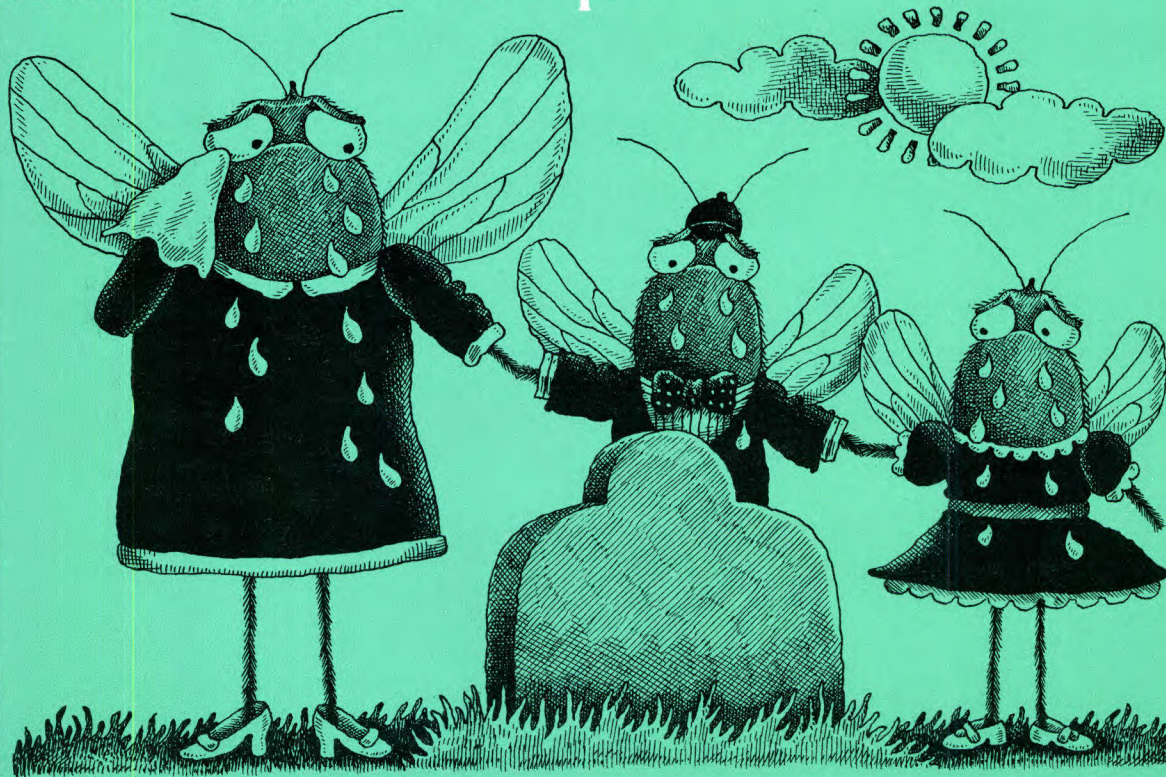
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty

FRIZ QUADRATA BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unor

All the above settings are 10/11 point.

Suetonius Tranquillus reported in his Life of Augustus that the great Roman poet Virgil once held a funeral for a dead fly, complete with pallbearers and lengthy eulogies. In ancient Rome, cemetery land was not taxable. By interring a fly on the land surrounding his private villa, the wily poet turned his home into a burial ground and thus made it tax-exempt.



ITC GARAMOND™

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&()%;*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&()%;*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$¢&*()%;

ITC GARAMOND LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may r

ITC GARAMOND LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may r

ITC GARAMOND BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. I

ITC GARAMOND BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typogra

ITC GARAMOND BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often deman

ITC GARAMOND BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demand

ITC GARAMOND ULTRA

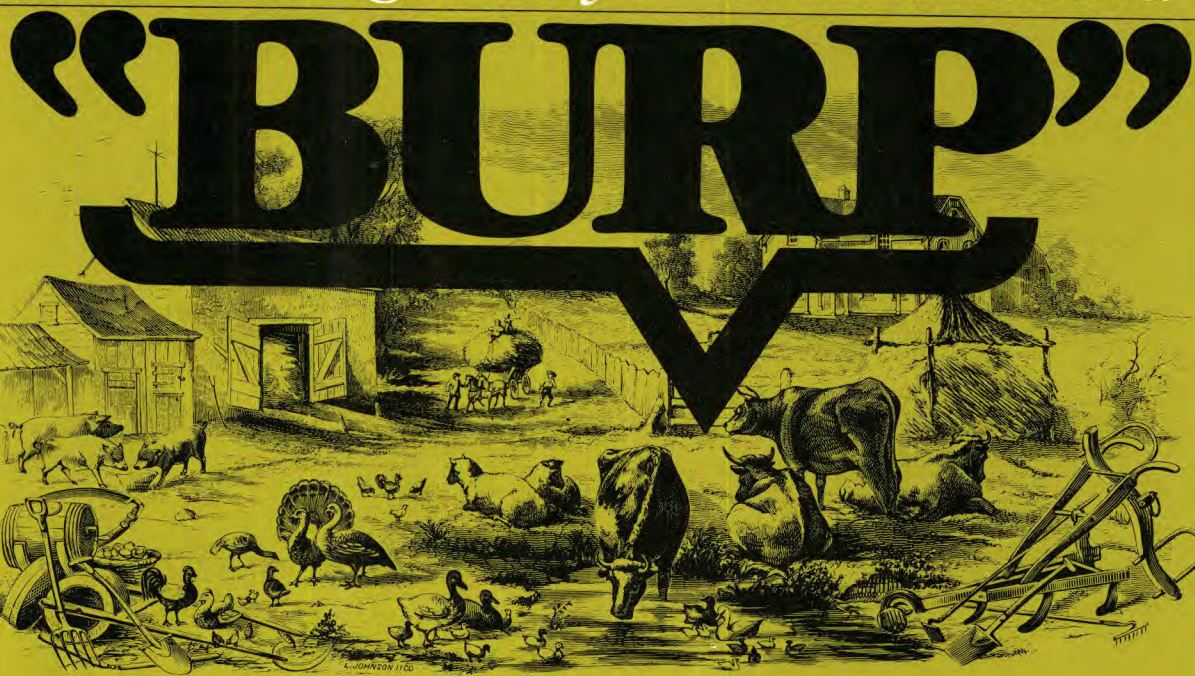
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design ele

ITC GARAMOND ULTRA ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design ele

All the above settings are 10/11 point.

Epalog, the official publication of the Environmental Protection Agency, reported a recent study showing that "ten cows burp enough gas in a year to provide for all the space heating, water heating, and cooking requirements for a small house. Burping cows must rank as the number one source of air pollution in the U.S.," the article concluded, adding that American cows burp about 50 million tons of hydrocarbons into the atmosphere every year, and that "there presently exists no available technology for controlling these hydrocarbon emissions."



ITC GARAMOND CONDENSED

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;i¿

ITC GARAMOND LIGHT CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights.

ITC GARAMOND LIGHT CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights.

ITC GARAMOND BOOK CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading and weights.

ITC GARAMOND BOOK CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading and weights.

ITC GARAMOND BOLD CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading and weights.

ITC GARAMOND BOLD CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading and weights.

ITC GARAMOND ULTRA CONDENSED

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading and weights.

ITC GARAMOND ULTRA CONDENSED ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading and weights.

All the above settings are 10/11 point.

ILLUSTRATION BY LIONEL KALISH



Cadet Edgar Allan Poe was discharged from West Point in 1831 for "gross neglect of duty." A widely repeated story, according to the book *Military Customs and Traditions* by Major Mark Boatner III, was that when parade uniform was announced as "white belts and gloves, under arms," the poetic Poe showed up stark naked except for white belt, gloves, and rifle.

ITC ISBELL™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&()%;¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$%&*()%;¿

ITC ISBELL BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC ISBELL BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC ISBELL MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod

ITC ISBELL MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty

ITC ISBELL BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often deman

ITC ISBELL BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dema

ITC ISBELL HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elemen

ITC ISBELL HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elemen

All the above settings are 10/11 point.

George Washington was not the first president of the United States. The first president was John Hanson, who was Maryland's representative at the Continental Congress. On November 5th, 1781, Hanson was elected by the Constitutional Congress to the office of "President of the United States in Congress Assembled." Hanson served for one year.



ITALIA™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

ITALIA BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It ma

ITALIA MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It

ITALIA BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

All the above settings are 10/11 point.

ILLUSTRATION BY JOHN ALCORN



Wadakin and Matsuzuka beef, raised in Japan, are considered the two most tender kinds of beef in the world. The steers from which this meat is taken are isolated in totally dark stalls, fed on beer and beer mash, and hand massaged by specially trained beef masseurs three times a day. What a life!

ITC KABEL™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!?/\$%&*(){}i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!?/\$%&*(){}i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!?/\$%&*(){}i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!?/\$%&*(){}i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!?/\$%&*(){}i¿

ITC KABEL BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require th

ITC KABEL MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typograp

ITC KABEL DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty

ITC KABEL BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC KABEL ULTRA

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod

All the above settings are 10/11 point.

Americans spend over \$600 million a year on hot dogs. Each year they consume enough of them to form a chain stretching from the earth to the moon & back again. The average American eats 40 hot dogs a year. But the hot dog isn't an American invention; it was first produced in Germany in 1852 by a group of butchers in Frankfurt.

PHOTOGRAPH BY ROBERT MOORE



ITC KORINNA™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&()%'&ç*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/? \$%&*()%'&ç

ITC KORINNA REGULAR

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It m

ITC KORINNA KURSIV REGULAR

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty

ITC KORINNA BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typogra

ITC KORINNA KURSIV BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unortho

ITC KORINNA EXTRA BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC KORINNA KURSIV EXTRA BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC KORINNA HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design ele

ITC KORINNA KURSIV HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements o

All the above settings are 10/11 point.

THE PARABLE OF THE ISMS:

Socialism: If you have two cows, you give one to your neighbor. **Communism:** If you have two cows, you give them to the government, then the government gives you some milk. **Fascism:** If you have two cows, you keep the cows and give the milk to the government; then the government sells you some milk. **New Dealism:** If you have two cows, you shoot one and milk the other; then you pour the milk down the drain. **Nazism:** If you have two cows, the government shoots you and keeps the cows. **Capitalism:** If you have two cows, you sell one and buy a bull.



ITC LUBALIN GRAPH™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iç
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iç
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iç
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iç
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%iç

(ITC LUBALIN GRAPH OBLIQUE WILL BE AVAILABLE JULY 15, 1981)

ITC LUBALIN GRAPH EXTRA LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements o

ITC LUBALIN GRAPH BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often d

ITC LUBALIN GRAPH MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elem

ITC LUBALIN GRAPH DEMI


Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elem

ITC LUBALIN GRAPH BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elem

All the above settings are 10/11 point.

ILLUSTRATION BY SIMMS TABACK



THE FIRST
 MACARONI
 FACTORY IN
 THE UNITED
 STATES WAS
 ESTABLISHED IN 1848 BY
 ANTOINE ZEGERA IN
 BROOKLYN, NEW YORK.

ITC NEWTEXT™

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%!'&

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&()%!'&*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%!'&

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&()%!'&*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%!'&

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&()%!'&*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&*()%!'&

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?/\$¢&()%!'&*

ITC NEWTEXT LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC NEWTEXT LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC NEWTEXT BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC NEWTEXT BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC NEWTEXT REGULAR

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC NEWTEXT REGULAR ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC NEWTEXT DEMI

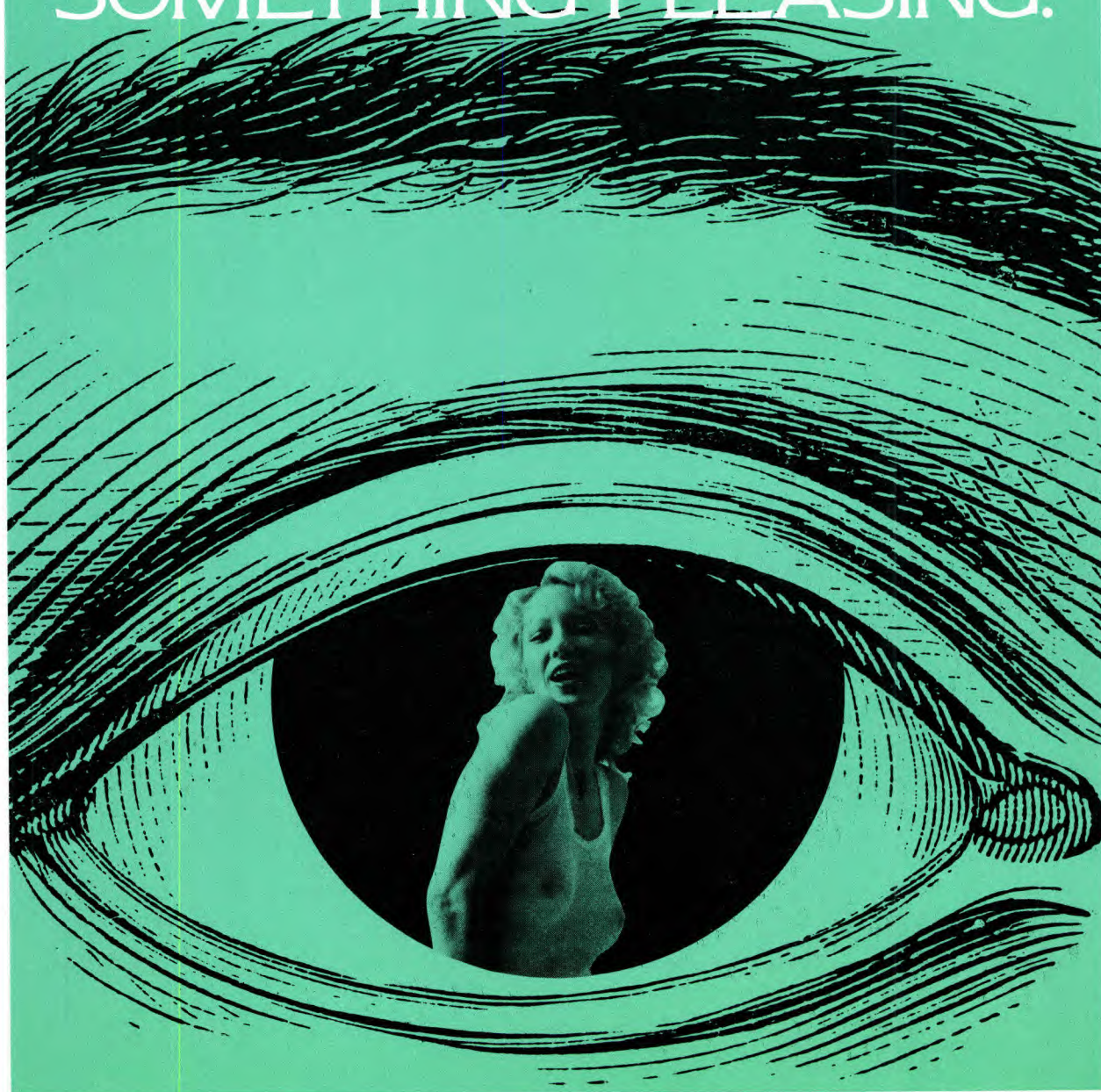
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

ITC NEWTEXT DEMI ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands

All the above settings are 10/11 point.

THE PUPIL OF THE
EYE EXPANDS AS MUCH
AS 45 PERCENT WHEN
A PERSON LOOKS AT
SOMETHING PLEASING.



ITC NOVARESE™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*(){};`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&(){};`*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*(){};`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&(){};`*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*(){};`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*(){};`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*(){};`

ITC NOVARESE BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC NOVARESE BOOK ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

ITC NOVARESE MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC NOVARESE MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

ITC NOVARESE BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC NOVARESE BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing.

ITC NOVARESE ULTRA

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

All the above settings are 10/11 point.

ILLUSTRATION COURTESY NEW YORK PUBLIC LIBRARY



When Louis XIV & Marie-Thérèse were awakened in the morning, if the Queen sat up after the curtains had been parted and clapped her hands, the servants knew that the King had performed his royal duty the night before.

ITC QUORUM™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%'&@#

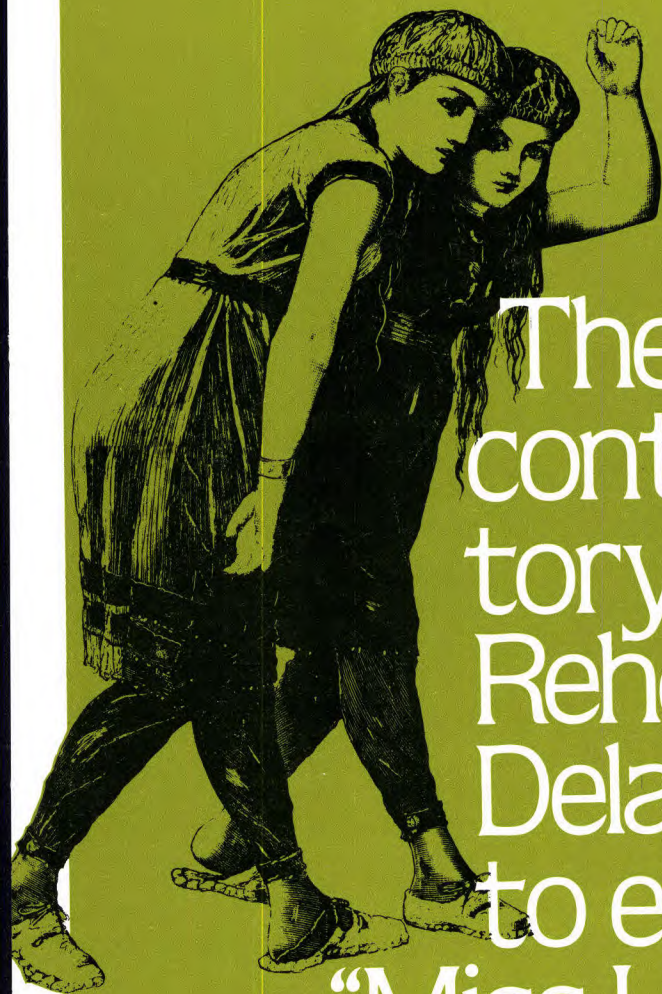
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%'&@#

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%'&@#

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%'&@#

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%'&@#

ILLUSTRATION COURTESY NEW YORK PUBLIC LIBRARY



The first beauty contest in U.S. history was held at Rehoboth Beach, Delaware, in 1880, to elect the first "Miss United States." This was the forerunner of today's "Miss America" pageant. Thomas Edison was one of the judges.

ITC QUORUM LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the u

ITC QUORUM BOOK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the

ITC QUORUM MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typograph

ITC QUORUM BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC QUORUM BLACK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox t

All the above settings are 10/11 point.

ITC SERIF GOTHIC™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¡
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¡
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¡
 abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¡
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¡
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:¡

ITC SERIF GOTHIC LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC SERIF GOTHIC REGULAR

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC SERIF GOTHIC BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC SERIF GOTHIC EXTRA BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC SERIF GOTHIC HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

ITC SERIF GOTHIC BLACK

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography.

All the above settings are 10/11 point.



The personnel director of an Inglewood, California, aerospace company had to fill out a government survey form that asked, among other things, "How many employees do you have, broken down by sex?" After a moment's consideration he wrote, "Liquor is more of a problem with us."

ITC SOUVENIR™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%i¿*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%i¿

ITC SOUVENIR LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It ma

ITC SOUVENIR LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It ma

ITC SOUVENIR MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox t

ITC SOUVENIR MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox t

ITC SOUVENIR DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC SOUVENIR DEMI ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC SOUVENIR BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design ele

ITC SOUVENIR BOLD ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design ele

All the above settings are 10/11 point.

“Slim, attractive Gloria Steinem, editor of *Ms.* magazine, addressed the American Newspaper Publishers Association last week and criticized newspapers for, among other things, using descriptive adjectives in their stories about women while never using the same technique for men. She wore a bright, flowered shirt over a navy turtleneck sweater, with pants of matching color and grey wedgies. Her tinted glasses had lavender frames and her fair hair, parted in the middle, fell freely to her shoulders. Handsome Alex De Bakcsy, of *The San Diego Union and Evening Tribune*, who introduced her, wore his hair in a classic pompadour. His gray, double-knit suit was set off by a black-and-red tie on a white buttondown shirt. His shoes were conservative black.”

THE NEWS ITEM ABOVE APPEARED IN
EDITOR AND PUBLISHER MAGAZINE



ILLUSTRATION BY ROLAND WOLFF

ITC TIFFANY™

abcdefghijklmnopqrstuvwxy z ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxy z ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxy z ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

abcdefghijklmnopqrstuvwxy z ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?\$%&*()%i¿

(ITC TIFFANY ITALIC WILL BE AVAILABLE JULY 15, 1981)

ITC TIFFANY LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC TIFFANY MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demand

ITC TIFFANY DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demand

ITC TIFFANY HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integra

All the above settings are 10/11 point.

SOME OCCULT TONGUE-TWISTERS

Alextoromancy: Divination based on the direction in which a rooster turns when let loose in a circle.

Alextryomancy: Divination by reading the random configurations formed by scattering grains of wheat on the ground.

Amniomancy: Foretelling the future of a child from the arrangement of the amniotic membrane at the child's birth.

Arithomancy: Divination by abstruse and secret numerical calculations.

Belomancy: Divination by reading the flight patterns of randomly shot arrows and their position when they land.

Cereoscopy: Interpreting the patterns made by wax melted in boiling water.

Cledonism: Finding omens in the first words one hears upon arising in the morning.

Hydroscopy: Divination by reading the ripples created by three stones tossed into a pond.

Kieidiscopy: Divination by reading the undulations of a key swinging on a string.

Lycanthropy: The study of werewolves.

Metoposcopy: Divination by reading the positions, shapes, and sizes of the moles and blemishes on a person's body.

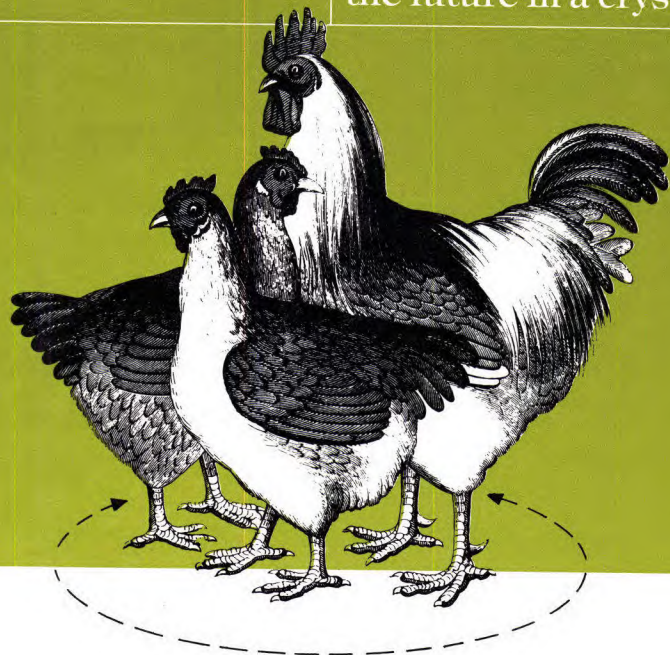
Ornithomancy: Divination by reading the flight patterns of birds.

Pyromancy: Divination by reading the movements of a flame.

Rhabdomancy: Hunting for gold, water, or precious metals by using a hazel wand as a pointer.

Scapulomancy: Divination by reading the cracks and fissures in the roasted shoulder bones of a sheep.

Screecology: The art of reading the future in a crystal ball.



ITC ZAPF BOOK

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:z

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:z*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:z

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:z*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:z

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:z

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:z

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:z

From a 52-card deck it is possible to deal 2,598,960 different five-card poker hands. Of these, 1,088,240 will contain a pair. Other possibilities are 4 royal flushes, 36 straight flushes, 624 four-of-a-kind hands, 3,744 full houses, 5,108 flushes, 10,200 straights, 54,912 three-of-a-kind & 123,552 two-pair hands.



ITC ZAPF BOOK LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC ZAPF BOOK LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typ

ITC ZAPF BOOK MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

ITC ZAPF BOOK MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty

ITC ZAPF BOOK DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dem

ITC ZAPF BOOK DEMI ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorth

ITC ZAPF BOOK HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often de

ITC ZAPF BOOK HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often de

All the above settings are 10/11 point.

ITC ZAPF CHANCERY™

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?|\$%&*()%i;`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?|\$%&()i;`*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?|\$%&*()%i;`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?|\$%&()i;`*

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?|\$%&*()%i;`

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:;!/?|\$%&*()%i;`

ITC ZAPF CHANCERY LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus

ITC ZAPF CHANCERY LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual

ITC ZAPF CHANCERY MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus le

ITC ZAPF CHANCERY MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, u

ITC ZAPF CHANCERY DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require th

ITC ZAPF CHANCERY BOLD

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. I

All the above settings are 10/11 point.

ILLUSTRATION COURTESY NEW YORK PUBLIC LIBRARY



The Atlantic Mutual Insurance Co. has, in its New York offices, a set of records on the history of marine disasters that is said to be one of the largest and most complete collections of its kind in the world. The legendary size of Atlantic's library led one interested student to inquire, only half seriously, what they knew about Noah's Ark. The company's reply: "Built in 2448 B.C. Gopher wood, pitched within and without. Length, 33 cubits; width, 50 cubits; height, 30 cubits. Three decks. Cattle carrier. Owner: Noah and Sons. Last reported stranded Mount Ararat."

ITC ZAPF INTERNATIONAL

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:;*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&()%;:;*

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

abcdefghijklmnopqrstuvwxy ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890 .,:!/?\$%&*()%;:;

ILLUSTRATION BY RHODA SPARBER



A person lost in the woods and starving can obtain nourishment by chewing on his shoes. Leather has enough nutritional value to sustain life for a short time.

ITC ZAPF INTERNATIONAL LIGHT

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may

ITC ZAPF INTERNATIONAL LIGHT ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may

ITC ZAPF INTERNATIONAL MEDIUM

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may re

ITC ZAPF INTERNATIONAL MEDIUM ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may

ITC ZAPF INTERNATIONAL DEMI

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorth

ITC ZAPF INTERNATIONAL DEMI ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often dema

ITC ZAPF INTERNATIONAL HEAVY

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements o

ITC ZAPF INTERNATIONAL HEAVY ITALIC

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elemen

All the above settings are 10/11 point.

ITC DISPLAY FACES**ITC AKI LINES**

ITC American Typewriter Bold Outline

ITC Bauhaus Heavy

ITC Bauhaus Heavy Outline

ITC Bernase Roman**ITC Bolt Bold**

ITC/LSC Book Regular Roman

*ITC/LSC Book Regular Italic***ITC/LSC Book Bold Roman***ITC/LSC Book Bold Italic***ITC/LSC Book X-Bold Roman***ITC/LSC Book X-Bold Italic*

ITC Bookman Outline with Swash

ITC Bookman Contour with Swash

ITC BUSORAMA LIGHT

ITC BUSORAMA MEDIUM

ITC BUSORAMA BOLD

ITC Caslon Headline

ITC/LSC Caslon Light No.223

ITC/LSC Caslon Light No.223 Italic

ITC/LSC Caslon Regular No.223

*ITC/LSC Caslon Regular No.223 Italic***ITC/LSC Caslon Bold No.223***ITC/LSC Caslon Bold No.223 Italic***ITC/LSC Caslon X-Bold No.223***ITC/LSC Caslon X-Bold No.223 Italic*

ITC Cheltenham Outline

ITC Cheltenham Outline Shadow

ITC Cheltenham Contour

ITC Clearface Outline

ITC Clearface Contour

ITC Clearface Outline Shadow

ITC/LSC Condensed

ITC/LSC Condensed Italic

ITC Didi

ITC Eras Outline

ITC Eras Contour

ITC Fat Face

ITC Firenze

ITC Franklin Gothic Outline

ITC Franklin Gothic Outline Shadow

ITC Franklin Gothic Contour

ITC Gorilla

ITC Grizzly

ITC Grouch

ITC Honda

ITC Kabel Outline

ITC Kabel Contour

ITC Korinna Bold Outline

ITC MACHINE

ITC MACHINE BOLD

ITC/LSC Manhattan

ITC Milano Roman

ITC NEON

ITC PIONEER

ITC Ronda Light

ITC Ronda

ITC Ronda Bold

ITC Serif Gothic Bold Outline

ITC/L&C Stymie Hairline

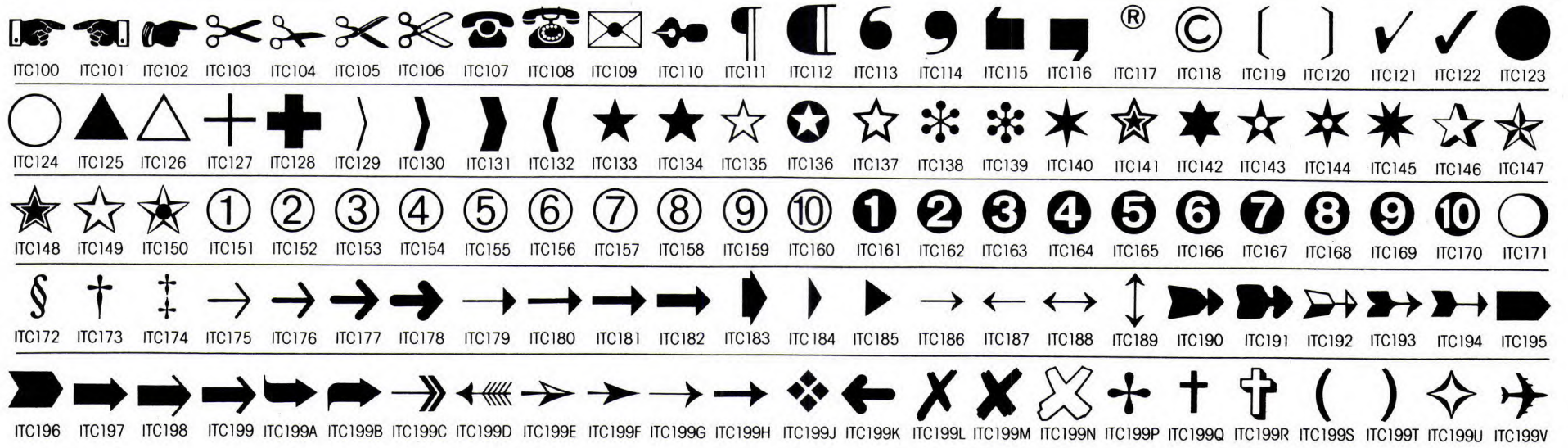
ITC Tom's Roman

ITC Uptight Regular

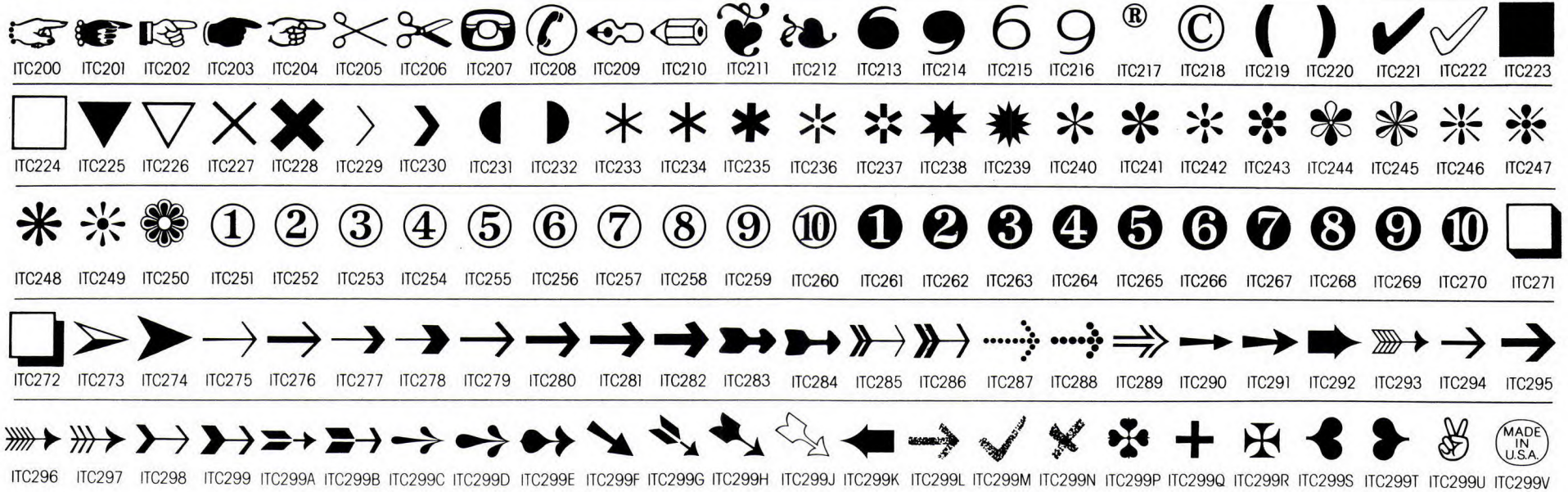
ITC Uptight Neon

ITC ZAPF DINGBATS

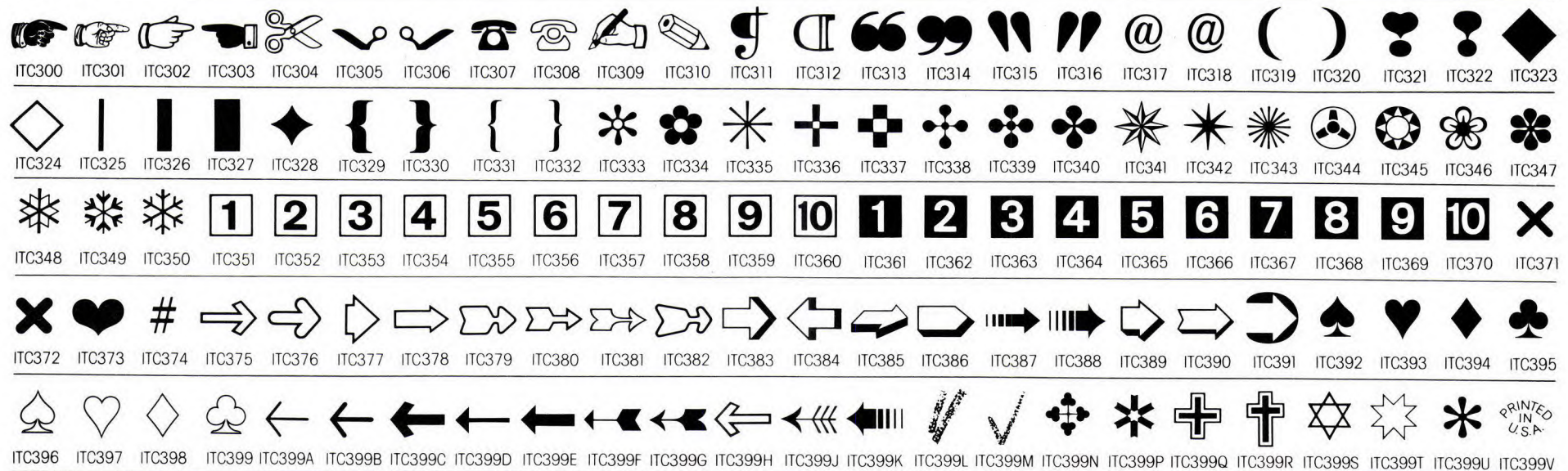
100 SERIES



200 SERIES



300 SERIES



PRINTED IN U.S.A.

THE ITC TYPEFACE COLLECTION IS DESIGNED TO MAKE SPECIFYING TYPEFACES EASIER

The ITC Collection includes all ITC typeface families issued through 1980

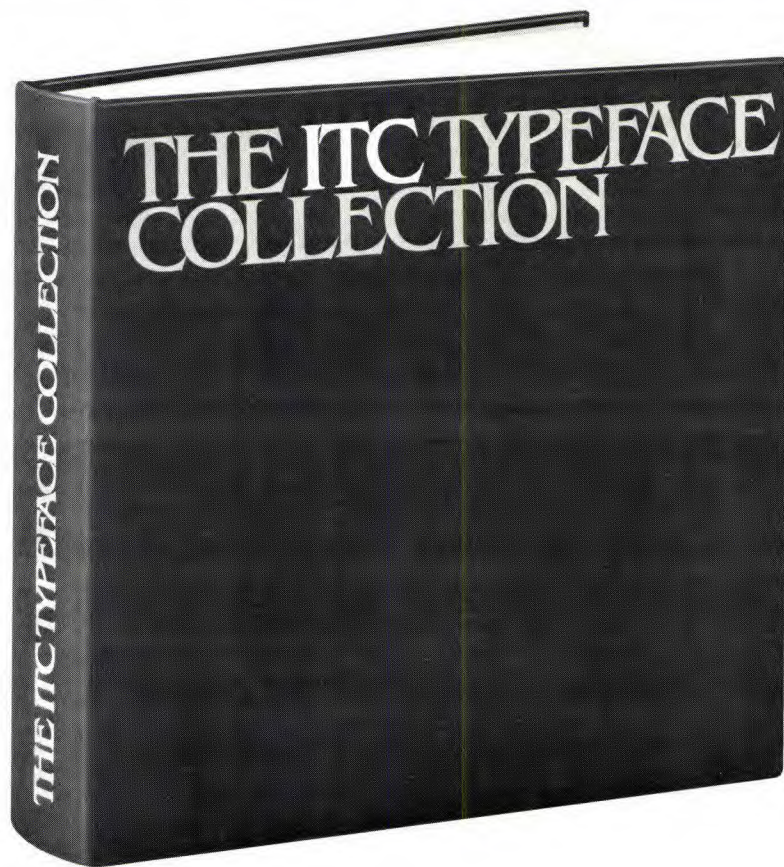
ITC American Typewriter
ITC Avant Garde Gothic
ITC Bauhaus
ITC Benguiat
ITC Benguiat Gothic
ITC Bookman

ITC Century
ITC Cheltenham
ITC Clearface
ITC Eras
ITC Fenice
ITC Franklin Gothic
ITC Friz Quadrata
ITC Garamond

Italia
ITC Kabel
ITC Korinna
ITC Lubalin Graph
ITC Newtext
ITC Novarese

ITC Quorum
ITC Serif Gothic
ITC Souvenir
ITC Tiffany
ITC Zapf Book
ITC Zapf Chancery
ITC Zapf International

PLUS... The ITC Display Typeface Collection
AND... The ITC Zapf Dingbat Series



1. Text blocks plus alphabet showings for sizes 6,7,8,9,10,11, 12,14,16,18,20 and 24 points.
2. Alphabet lengths in points for each text point size shown. These relate to an easy-to-use copyfitting chart at the back of the book.
3. Alphabet display showings in sizes 30,36,48,60 and 72 points plus 1" caps.
4. Complete character showing of each ITC display font.
5. Headline presentation in display size range.

Basic facts about "The ITC Typeface Collection": 572 pages. 12 1/2" x 12 1/2". Hardbound. Smyth sewn for easy opening.

Please print/Bitte im Druckschrift/Ecrivez en caractères d'imprimerie

International Typeface Corporation
2 Hammarskjold Plaza
New York, New York 10017

Please send me "The ITC Typeface Collection."
Enclosed is my payment of \$39.95.* Ship my book postpaid.
*New York State residents add applicable sales tax.
For shipments outside the United States, please remit \$41.45.

(All orders must be accompanied by a remittance payable in U.S. funds. No C.O.D.s.)

NAME/NAME/NOM

STREET ADDRESS, STRASSE, RUE ET N°

CITY/POSTLEIZAHLE UND ORT/VILLE

STATE AND ZIP CODE /LAND, PAYS, CODE POSTAL

ITC SUBSCRIBERS

Only the following manufacturers of equipment and materials are licensed to market ITC typefaces:

Seuls les fabricants de machines et de matériels suivants ont obtenu license de reproduire les caractères ITC:

Nur die folgenden Herstellerfirmen von Maschinen, Geräten und Materialien sind lizenziert, ITC-Schriften zu vertreiben:

AM International, Inc.
Variety Division
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photolettering Systems

Alpha Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp
Phototypesetting Systems
CRS Digital Phototypesetter

Artype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Myers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

Autologic, Inc.
1050 Rancho Conejo Blvd.
Newbury Park, Calif. 91320
(213) 889-7400
APS-4/APS-5 CRT Phototype-setter Composition and Typesetting Systems

H. Berthold AG
Teltowkanalstrasse 1-4
D-1000 Berlin 46
Germany
(030) 7795-1
Diatronic, ADS 3000, Diatext,
Diatype, Staromatic,
Staromat, Starograph

Berthold of North America
610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype,
Staromat, Diasetter,
Reproomatic

Bobst S.A.
Bobst Graphic Division
CH-1001 Lausanne
Switzerland
021/89.29.71
Phototypesetting Systems

Dr. Böger Photosatz GmbH
2 Wedel in Holstein
Rissener Strasse 94
Germany
(04103) 6021-25
Manufacturers of Copytronic
Phototext Composing Machines,
Film Fonts, and Copytype
Photolettering Systems
and Fonts

Cello-Tak Mfg., Inc.
35 Alabama Avenue
Island Park, L.I., N.Y. 11558
(516) 431-7733
Dry Transfer Letters

Chartpak
One River Road
Leeds, Mass. 01053
(413) 584-5446
Dry Transfer Letters

Compugraphic Corporation
80 Industrial Way
Wilmington, Mass. 01887
(617) 944-6555
EditWriters, CompuWriters,
Text Editing Systems,
Accessories and Supplies

Esselte Dymo N.V.
P.O. Box 85
Industrie Park Noord 30
B-2700 Sint-Niklaas
Belgium
031/76.69.80 (10 L.)
Visual Systems Division

Film Fonts International, Inc.
330 Phillips Ave.
South Hackensack, N.J. 07606
201-440-9366
Manufacturers of fonts for:
Alphatype/Alphasette
2" Display Film Fonts
Harris Fototronic 1200, TXT,
4000

Filmotype
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
Film Fonts

Fonts
Hardy/Williams (Design) Ltd.
73 Newman St.
London W1 England
01-636-0474
Font Manufacturer

**Fundición Tipográfica
Neufville, S.A.**
Puigmartí, 22
Barcelona-12
Spain
Poster Types

Geographics, Inc.
1100 Seymour Street
Vancouver, B.C.
Canada V6B 3N3
(604) 685-8236
Dry Transfer Letters

Graphic Products Corporation
3601 Edison Place
Rolling Meadows, Ill. 60008
(312) 392-1476
Formatt cut-out acetate letters
and graphic art aids

**Graphic Systems World
Trade S.A.**
Tour Gallieni 1
80 Avenue Gallieni
93170 Bagnolet
France
360.1212
Graphiset

**Harris Corporation
Harris Composition Systems
Division**
P.O. Box 2080
Melbourne, Florida 32901
(305) 259-2900
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH
Grenzstrasse 1-5
D2300 Kiel 14
Germany
(0431) 2001-1
Digiset Phototypesetting
Equipments and Systems,
Digiset-Fonts

Information International
5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
Phototypesetting Systems

**International Graphic
Marketing**
Rue des Bosquets 12
Ch-1800 Vevey
Switzerland
Font Manufacturer

International Type Fonts ApS
c/o Cooper & Beatty, Limited
401 Wellington Street West
Toronto M5V 1E8
(416) 364-7272
Type Discs for Harris 600,
1200, 4000, TXT Typesetters

**Itek Composition
Systems Division**
34 Cellu Drive
Nashua, N.H. 03060
(603) 889-1400
Phototypesetting Systems and
Equipment, Film Strips,
Standard and Segmented Discs,
and Digitized Fonts

Laboratoire Michot
23, Route De Seurre
21200 Beaune
France
80-22 23 73
Manufacturer of fonts for:
Singer/GSI/Wang
Typesetters 44 and 48

Letraset International Ltd.
St. Georges House
195/203 Waterloo Road
London SE1 84J
England
(01) 930-8161
Dry Transfer Letters

Letraset USA Inc.
40 Eisenhower Drive
Paramus, N.J. 07652
(201) 845-6100
Dry Transfer Letters

Linographics
770 N. Main Street
Orange, California 92668
(714) 639-0511
Display Typesetters,
2" Film Fonts

Mecanorma
78610 LePerray-en-Yvelines
Paris, France
(484 83 40)
Dry Transfer Letters

**Mergenthaler Linotype
Company**
201 Old Country Road
Melville, N.Y. 11747
(516) 673-4197
Linoterm, V-I-P, Linotron, Omni-
tech CRTronic, Phototypesetting
Equipment and Systems

The Monotype Corporation Ltd.
Salfords, Redhill, Surrey,
England
Redhill 6 5959
Visual Communications
Equipment

Officine Simoncini s.p.a.
Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices
and Phototypesetting Systems

Optronics International, Inc.
7 Stuart Road
Chelmsford, Mass. 01824
(617) 256-4511
Phototypesetting Systems

PhotoVision Of California, Inc.
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 1200, Visual
Display Setter, and 2" Film
Fonts

Pressure Graphics, Inc.
1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900
Dry Transfer Letters

Ryobi Limited
762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

D. Stempel AG
Hedderichstrasse 106-114
Frankfurt am Main-Sud
Germany
(0611) 6068-1
Type Division

Tactype, Inc.
12 West 26th Street
New York, N.Y. 10001
(212) 924-1800
Dry Transfer Letters

Technographics/Film Fonts
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits,
and Alphabet Designers

Visi-Graphics
8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation
5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor
and Original Typositor
Film Fonts

Zipatone, Inc.
150 Fencl Lane
Hillside, Illinois 60162
(312) 449-5500
Dry Transfer Letters

FOR FURTHER INFORMATION, WRITE OR CALL:

POUR DE PLUS AMPLES INFORMATIONS ÉCRIVEZ OU TÉLÉPHONEZ À:

WENN SIE SICH NÄHER INFORMIEREN MÖCHTEN, TELEFONIEREN ODER SCHREIBEN SIE BITTE AN:

INTERNATIONAL TYPEFACE CORPORATION, 2 HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017 (212) 371-0699. TELEX: 125788



Something from Everybody for U&lc

G.I.M.4.U
I.1.U.2.C
2: U.R.O.K. &lc

KATHLEEN EDWARDS
 750 O'FARRELL, #305
 SAN FRANCISCO, CA 94109

↑ @ ↓

THANK YOU MUCH!
 RAFAEL EDWARDS
 2208 PORTSMOUTH
 HOUSTON, TEXAS
 77098

THANKS
 LETUCE
 PENCILS
 TRACKS
 PAPA DOG
 CRACKER
 LETTERS
 PIZZA
 HOT THE CORNER
 HOT CREAM
 FOOT PAIN
 FILM
 REMOVED
 INHA INK
 BURR SHIR
 XACID BLADES
 BUNTO
 CLAM DIP
 ACETATE
 RIBBON
 COMPASS
 POINT
 BULBS
 60 W
 100 W
 20 W
 CAROL ROYALD
 CLIPS
 FLAMERS
 DEPOSIT
 STAMPS
 CHICKEN
 MILK
 LEGARD

THINGS ARE A REAL **DRAG** AROUND HERE!!!

SO HOW ABOUT ADDING ME TO YOUR **U&lc** MAILING LIST!!!

SHARON SEEGMILLER, T-612 DESERT TOWERS, PROVO, UTAH 84601

U&lc
 New News Is Good News

NEW HAIRCUT
 NEW HUSBAND
 NEW NAME
 NEW LOGO

NEW ADDRESS
 (PLEASE SEND THE NEXT ISSUE TO)
 HURSTON HOLLAND HENDRIX
 1A UNIVERSITY COURTS
 TUSCALOOSA ALA 35401

He Means It

U&lc!

SEND me your MAGAZINE or this CHARACTER GETS IT!

don't Try Anything Unexpected if YOU Ever want TO SEE ANY of YOUR TOP executives **Alive** again!

Just send a **FREE** Subscription of U&lc. HIDDEN inside a small brown paper package

7 edgeWood
 NEW York

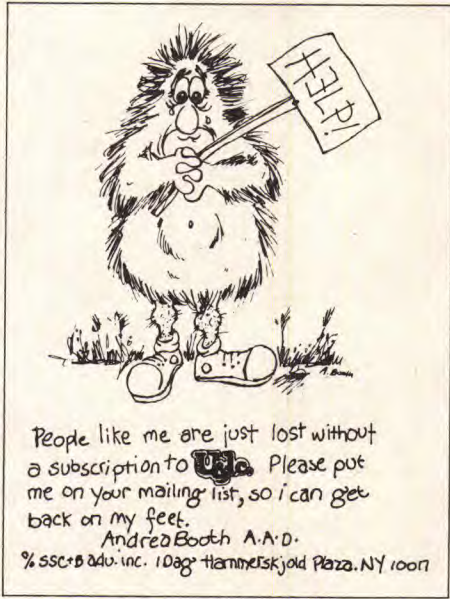
PLEASE SEND A SUBSCRIPTION OF U&lc TO:
 MARY ANN MORGAN
 3146 CROSBY LANE
 JACKSONVILLE FLA.
 32216

HOW ABOUT A SUBSCRIPTION TO FERNANDO GARRIDO-LECCA KENDALWOOD VILLAS CONDO. 104475.W.108AVE APT. 172-MIAMI FLORIDA 33176

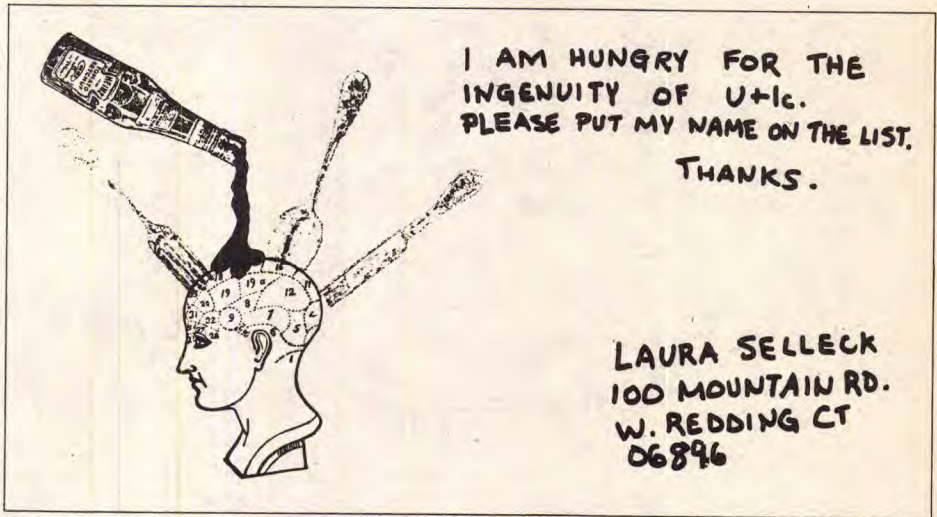
THANKS!



OUR SOURCE HAD DRIED UP UNTIL ONE DARK + STORMY NIGHT WE FOUND AN OLD ISSUE - PLEASE - THANK EASTMAN GRAPHICS 152 PLEASANT ST. BERLIN, NH 03570



People like me are just lost without a subscription to **U&Lc**. Please put me on your mailing list, so I can get back on my feet.
 Andrea Booth A.A.D.
 % SSC + B Adv. Inc. 10 Dagb' Hjemmelsgjold Plaza, NY 10071

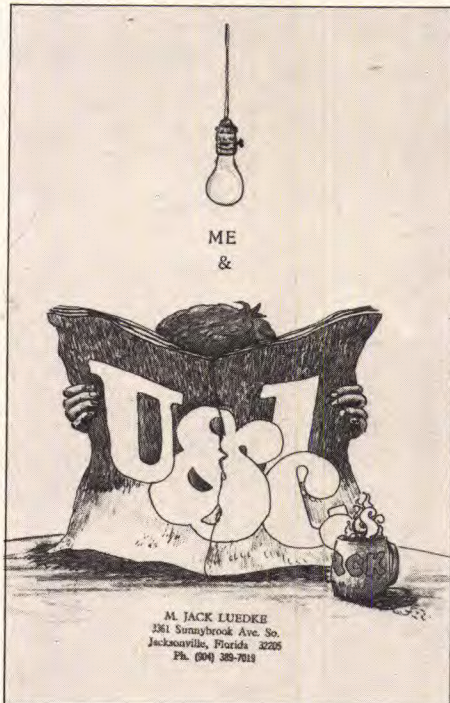


I AM HUNGRY FOR THE INGENUITY OF **U&Lc**. PLEASE PUT MY NAME ON THE LIST. THANKS.

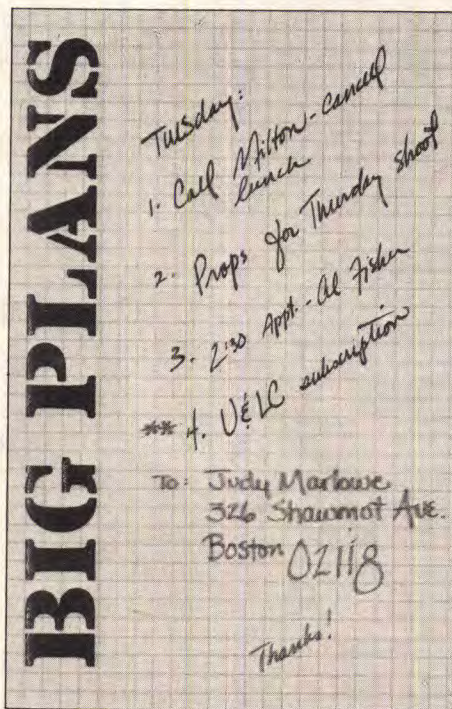
Laura Selleck
 100 Mountain Rd.
 W. Redding Ct
 06896



a desperate plea, from me, for **U&Lc**.



M. JACK LUEDKE
 381 Sunnybrook Ave. So.
 Jacksonville, Florida 32205
 Ph. (904) 389-7013



BIG PLANS

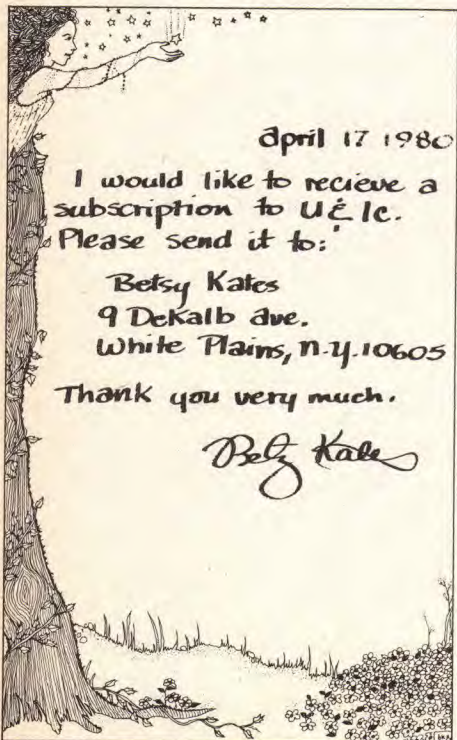
- Tuesday:
1. Call Milton - Cancel Lunch
 2. Props for Thursday shoot
 3. 2:30 Appt. - Al Fisher
 - ** 4. U&Lc subscription

To: Judy Marlowe
 326 Shawmut Ave.
 Boston 02118

Thanks!



My Name is:
 VICTOR MARDOS
 210-19A HILLSIDE AV.
 QUEENS - YUACE N.Y. 11427
 N.Y.



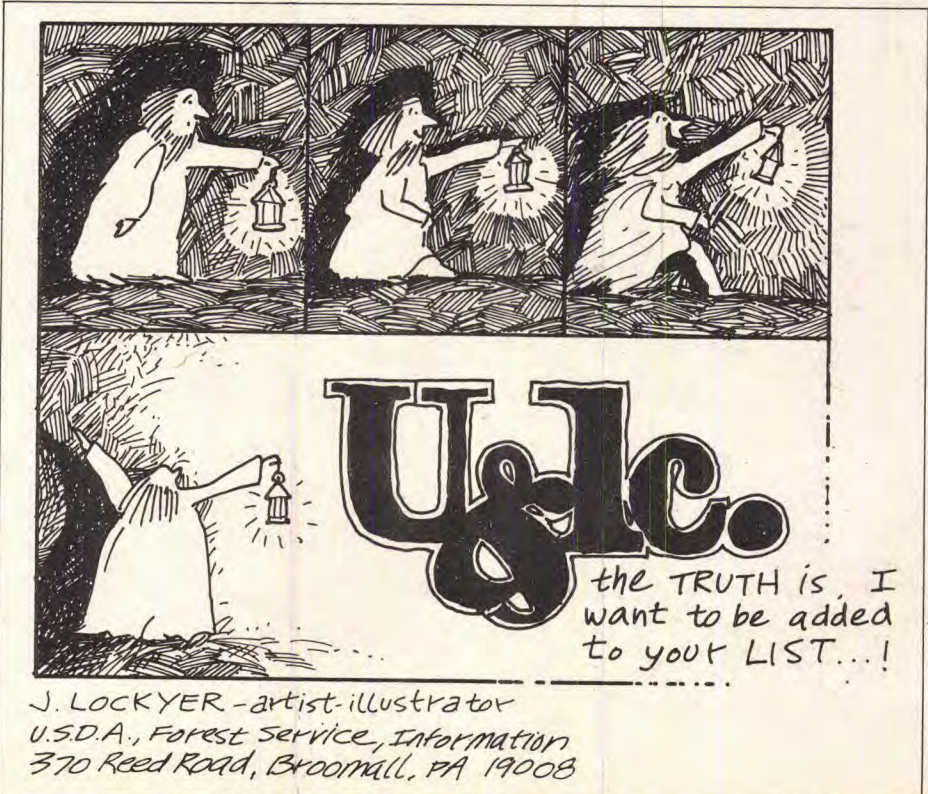
April 17 1980

I would like to receive a subscription to **U&Lc**. Please send it to:

Betsy Kates
 9 Dekalb Ave.
 White Plains, N.Y. 10605

Thank you very much.

Betsy Kates



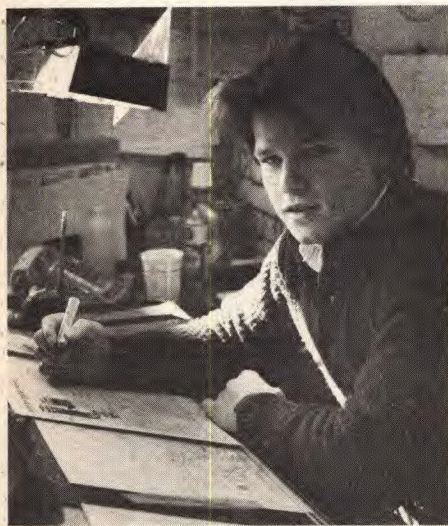
the TRUTH is, I want to be added to your LIST...!

J. LOCKYER - artist-illustrator
 U.S.D.A., Forest Service, Information
 370 Reed Road, Broomall, PA 19008



JARED D. LEE STUDIO
 2942 Hamilton Road / Lebanon, Ohio 45036
 (513) 932-2154

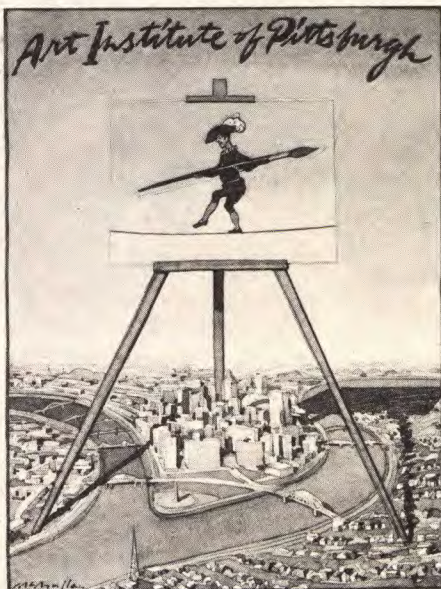
Skills for Hire*



Scott Renner designs and illustrates.

McMullan Poster Wins Illustrators' Award

NEW YORK — The poster designed for the Art Institute of Pittsburgh by Jim McMullan was one of six gold-medal winners in the 23rd annual exhibition of the Society of Illustrators. The competition attracted over 6,000 entries, and the winning and finalist artwork will be published in the prestigious annual, "Illustrators 23."



Jim McMullan's gold-medal winner.

Philadelphia Grad Lands Agency Job

OCEAN CITY, N.J. — Recent graduate of the Art Institute of Philadelphia Scott Renner is a Commercial Art major who has just been hired by H.D. Wood Advertising Inc. of Ocean City. All of the agency's clients are in the fishing equipment industry and are spread across the United States, from California to Iowa to New York. Talk about specialization! Scott, who does design, layout and illustration, says, "I'm really getting my feet wet fast, considering that I just got out of school."



Visual Communication student Doug Bews of the Art Institute of Pittsburgh created this pen-and-ink Koala illustration.

Job Market Strong In Art and Design

NEW YORK — While many industries are experiencing layoffs and hiring freezes, the visual communications field is booming.

"There is suddenly a great demand for art and design talent," says Jerry Fields, president of New York's oldest recruitment firm for art, copy and design talent. Fields and other specialists polled recently by The Design Schools attribute this growth to new media, new products and an increased interest in corporate image.

The employment assistance directors at the six Design Schools agree — the commercial art field is flourishing. During 1980, over 85 percent of Design Schools graduates found employment in fields related to their training.



Phil Dillon and Daphne Ireland pose for fellow film maker.

Atlanta Grads Team Up to Shoot Commercials

ATLANTA — When Photography student Daphne Ireland, right, graduated from the Art Institute of Atlanta, she immediately came North to New York City, where she worked for photographers Irving Penn and Tom Seaton. She's back in Atlanta now as assistant cameraperson at Jayan Film Productions, and recently shot her first commercial, a 30-second spot for Days Inns, a Southern-based hotel chain.

Phil Dillon, left, who is Jayan's gaffer (in

charge of lighting), also graduated from the Art Institute of Atlanta. He worked in a color lab and then freelanced as a photographer, until "Jayan made me an offer I couldn't refuse."

Daphne and Phil learned the basic "techniques and skills" they needed at the Art Institute. Putting these skills to work on commercials, they feel, is the best preparation for the feature films they hope to be making in the future.

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

*The Design Schools

- Art Institute of Atlanta
- Art Institute of Fort Lauderdale
- Art Institute of Houston
- Art Institute of Philadelphia
- Art Institute of Pittsburgh
- Colorado Institute of Art

Edward A. Hamilton, Design Director
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue, New York, N.Y. 10166

15

- I would like to know more about The Design Schools graduates.
- I don't have immediate need, but please keep me advised.
- Include me on your invitation list for seminars and programs.

Name _____ Position _____

Company _____ Phone (____) _____

Address _____ City _____ State _____ Zip _____

Skills of special interest to me _____

Special note: If you are one of the several thousand Design Schools graduates who are living and working in the U.S., we'd like to know where you are, what you're doing, and any special achievements. If you'd like your name added to our growing list of employers who from time to time need well-trained staff members, just complete the coupon at right and mail it to us today.

Art directors and designers who are interested in attending the seminars and programs we hold in various cities, please check the box on the coupon.

Need a typeface fast? Call Type Express (800) 526-0709.

Here's important news for all Comp/Set and Comp/Edit phototypesetter users.

Now you can get the type disc you need to put that important job into production fast.

Just call our Type Express hot line and we'll have your type disc out of our plant within eight business hours. And on its way to you, any place in the U.S., for only a small premium charge.

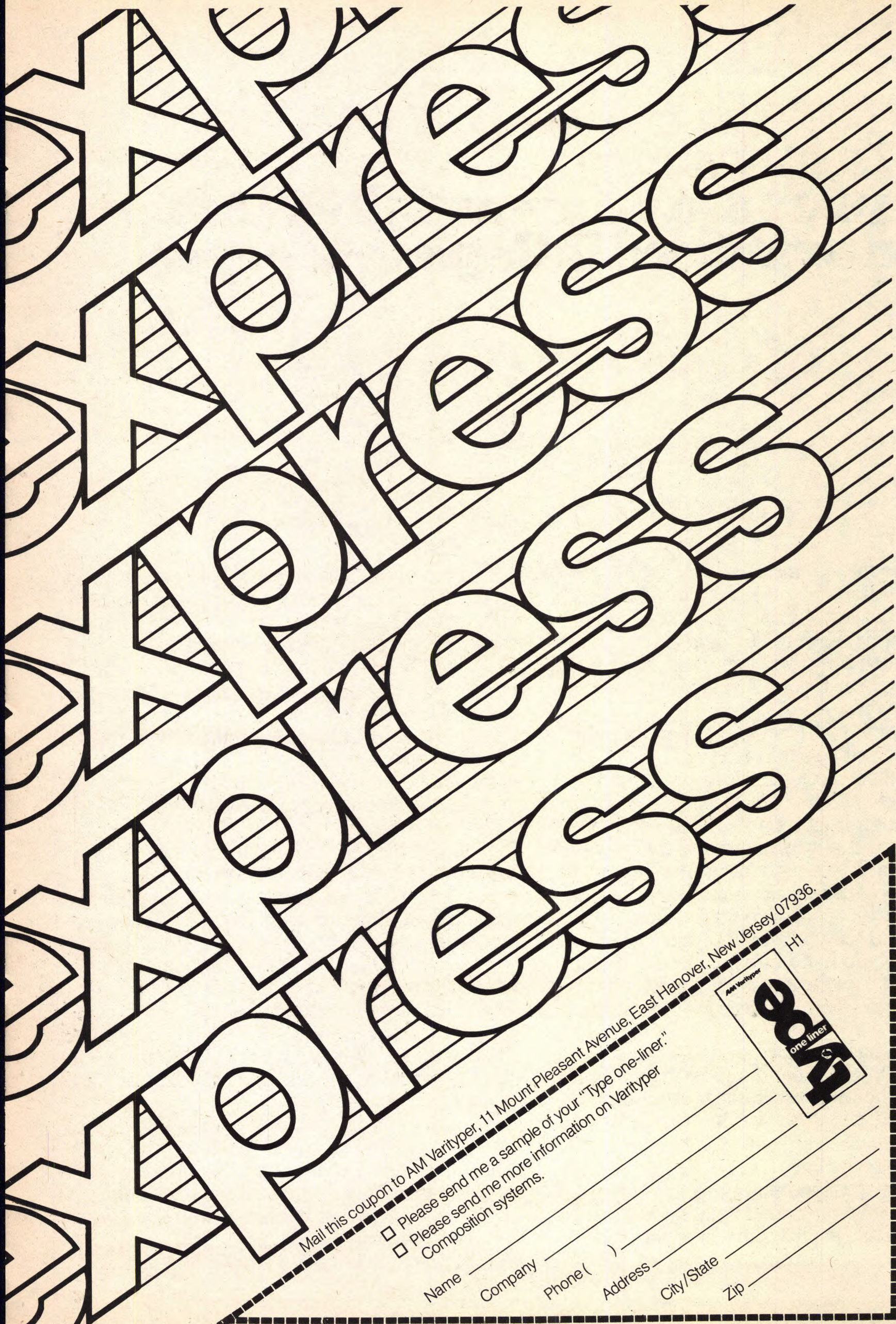
We have over 1,000 different standard type discs ready to go. Including almost every ITC face and a tremendous selection of pi characters.

So next time you need a type disc fast, call Type Express toll-free (800) 526-0709 (in New Jersey (201) 884-2662). And relax.

Comp/Set, AM and Varityper are registered trademarks and Comp/Edit, The Informationists and Type Express are trademarks of AM International, Inc. ©1981 AM International, Inc.

AM **Varityper**
The Informationists.

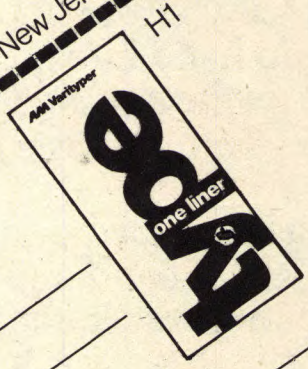
AM
Varityper
AM
Varityper
AM
Varityper
AM
Varityper
AM
Varityper



Mail this coupon to AM Vartyper, 11 Mount Pleasant Avenue, East Hanover, New Jersey 07936.

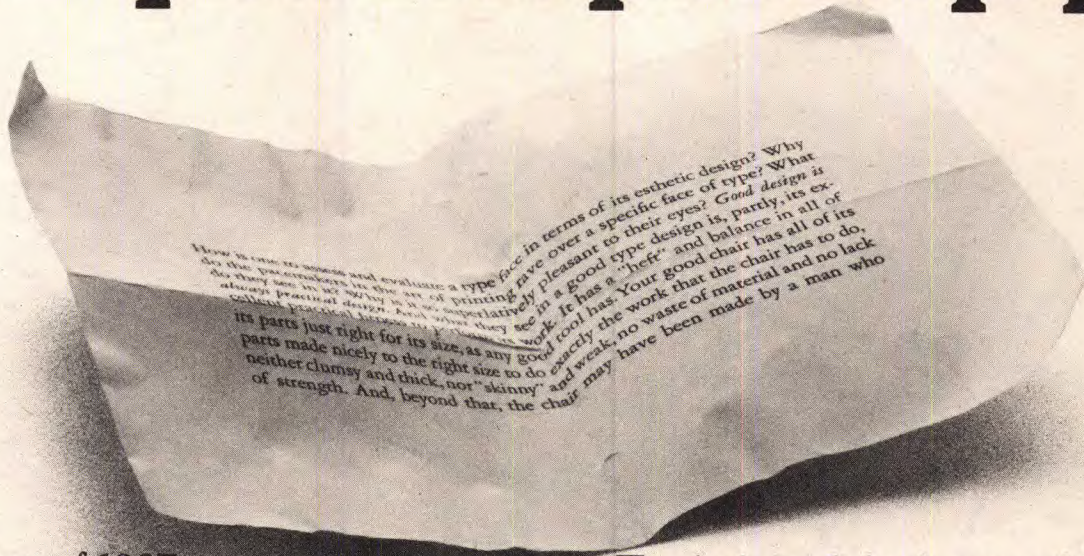
- Please send me a sample of your "Type one-liner."
- Please send me more information on Vartyper Composition systems.

Name _____ Company _____
 Phone (_____) _____
 Address _____
 City/State _____ Zip _____



H1

44 years ago, we pinned all our hopes on a rumpled little piece of paper.



It was hot in the summer of 1937.

And walking up and down a sweltering Michigan Avenue was not exactly Fred Ryder's idea of what he'd like to be doing.

But when some production manager finally consented to hear this upstart typesetter's story, Fred was ready.

He'd pull a little piece of paper out of his Palm Beach suit and start talking.

Back then, most advertising typography was hand set.

Although linotype was being used for newspaper and publishing work, it just wasn't considered classy enough for advertising work.

That production man Fred was talking to would swear that people could see the difference between hand set type and linotype.

Fred would hand him the piece of paper and ask him how the type on it had been set.

"This was hand set" was the inevitable answer.

Well, what Fred had done was to set alternating lines by hand and with a linotype machine. The first was linotype, the second was hand set, the third was linotype, etc.

And no one could tell the difference.

The linotype lines had all the finesse and cleanliness of the hand set lines. Only a type craftsman could have pulled that off.

As a result, the fledgling Frederic Ryder Company got some business.

Fred pinned the hopes of his new company on the single linotype machine that he'd been able to afford and the little piece of paper that was slowly getting dog-eared in his pocket.

Fred believed linotype should be a valuable tool for advertising typography. It was less expensive and it was faster (they had unreasonable deadlines even in 1937). But linotype was good only if it looked as good and had the craftsmanship of hand set type.

Today, Fred Ryder has been retired for over twenty years.

And today, only a small percentage of the work we do is done on a linotype machine.

Most is done on phototypesetting equipment that would have taxed the imagination of even an avid Buck Rogers fan like Fred Ryder.

We think that Fred is probably amazed when he hears that entire ads, not just type, are assembled at the company in a matter of hours.

We think that Fred's eyebrows probably shoot up a bit when he hears that we have 3000 more typefaces at our disposal now than he had in his specimen book in 1937.

And, we think that Fred is probably proud that, even after 44 years, his fierce sense of craftsmanship hasn't been forgotten.

But then how could we forget the standards of someone who would pin all the hopes of a new company on a rumpled piece of paper?

RyderTypes



Our book
has all the
one-liners
you'll ever
need...



for your free personal copy complete the form and send to:

Marketing Department, Itek Composition Systems,
355 Middlesex Avenue, Wilmington, Massachusetts 01887

I am a Quadritek user I specify type Other:

COMPANY NAME

NAME TITLE

ADDRESS

CITY STATE ZIP

**This headline is set in
LoType bold condensed for
a double-page ad by Berthold,
announcing their new
series of brochures called
»Berthold Exklusiv«.**

As each page in these 16-page brochures shows an individually designed specimen (more often than not in colour), featuring our exclusive typefaces Comenius, LoType, Poppl Pontifex and Seneca, we'd have to reproduce all 64 pages to do it justice. The resulting illustrations, however, would be far too small. Also, black and white isn't quite the thing.

berthold
fototype

If you send us this coupon, we'll send you all the brochures published so far as well as the appropriate layout sheets. Free, of course. Set on «berthold ads 3000» in LoType light, 8 key on 3.25 mm linefeed. Written and designed by Erik Spiekermann, MetaDesign, 1981.

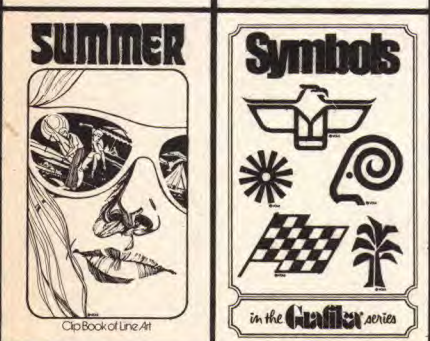
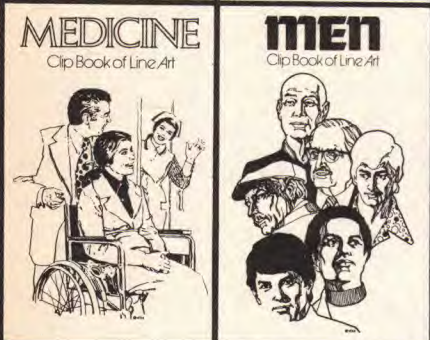
Name _____

Address _____

Clip coupon and send to: H. Berthold AG
Teltowkanalstraße 1-4 · D-1000 Berlin 46 · West Germany



CLOSE-OUT! ALL 1975 'CLIP BOOKS'



48 'CLIP BOOKS' - SAVE ABOUT \$70

84.95

CLIP & MAIL COUPON NOW!

**VOLK CLIP ART, BOX 72 L
PLEASANTVILLE, N.J. 08232**

Please rush the 1975 library of 48 "Clip Books." Our covering purchase order is enclosed. Charge to our active, established account and invoice us for \$84.95 plus UPS shipping charges.

Our check is enclosed - you absorb all shipping charges. Airmail or special delivery is extra. Outside USA: payment in U.S. funds with order. In N.J. include 5% sales tax. None of the books shown may be ordered separately.

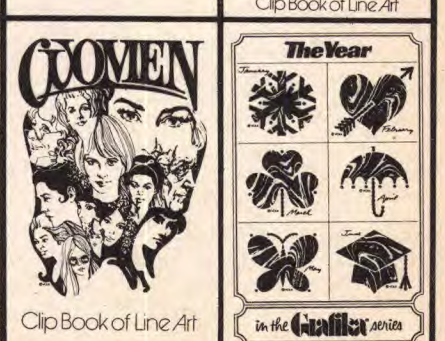
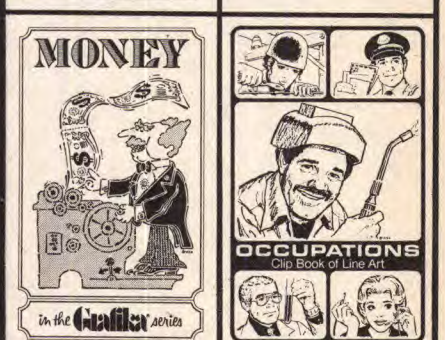
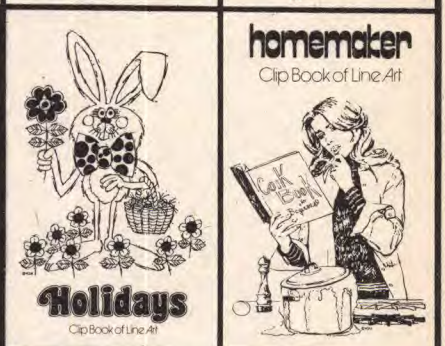
Firm Name _____

Authorized by _____

Street _____

City, State, Zip Code _____ Please Print or Write Clearly

(Important - none of these books is sold individually. Save even more - enclose your check with order and we will absorb UPS shipping charges!)



The classical typeface for today's technology.

Triumvirate™ by Compugraphic.

It's a fact of life that typeface names and designs change. Helvetica, Claro, Megaron and now, Triumvirate. Design adaptations and improvements have occurred in the typographic field since its beginnings.

Through each generation a typeface can, and usually does, have design changes. Typefaces as they were originally produced are seldom what we are using today.

Faces first cut for handset type had to be adapted for metal typecasters. When phototypesetting was introduced, there were further

changes and adaptations. Phototypesetting has developed even more today. And so have we.

Take a look at our latest typeface family, Triumvirate. It's a new cut of the world's most popular typestyle, designed to provide optimum resolution and character fit for today's typesetting needs. You're looking at it. This is our new Triumvirate produced on an EditWriter 7500. We're so pleased with it that we'd like to show you the entire family—plus 6 other workhorse typestyles in our new booklet, called "Bread & Butter" typefaces.



Our most digestible edition yet features seven typeface families illustrating seven basic steps of type production. Other features include our new typeface family, Triumvirate; the Big Book special, and substantial savings on your bread and butter: type.

Write for your free copy today, and see for yourself what the newest design of this classic will do for you.

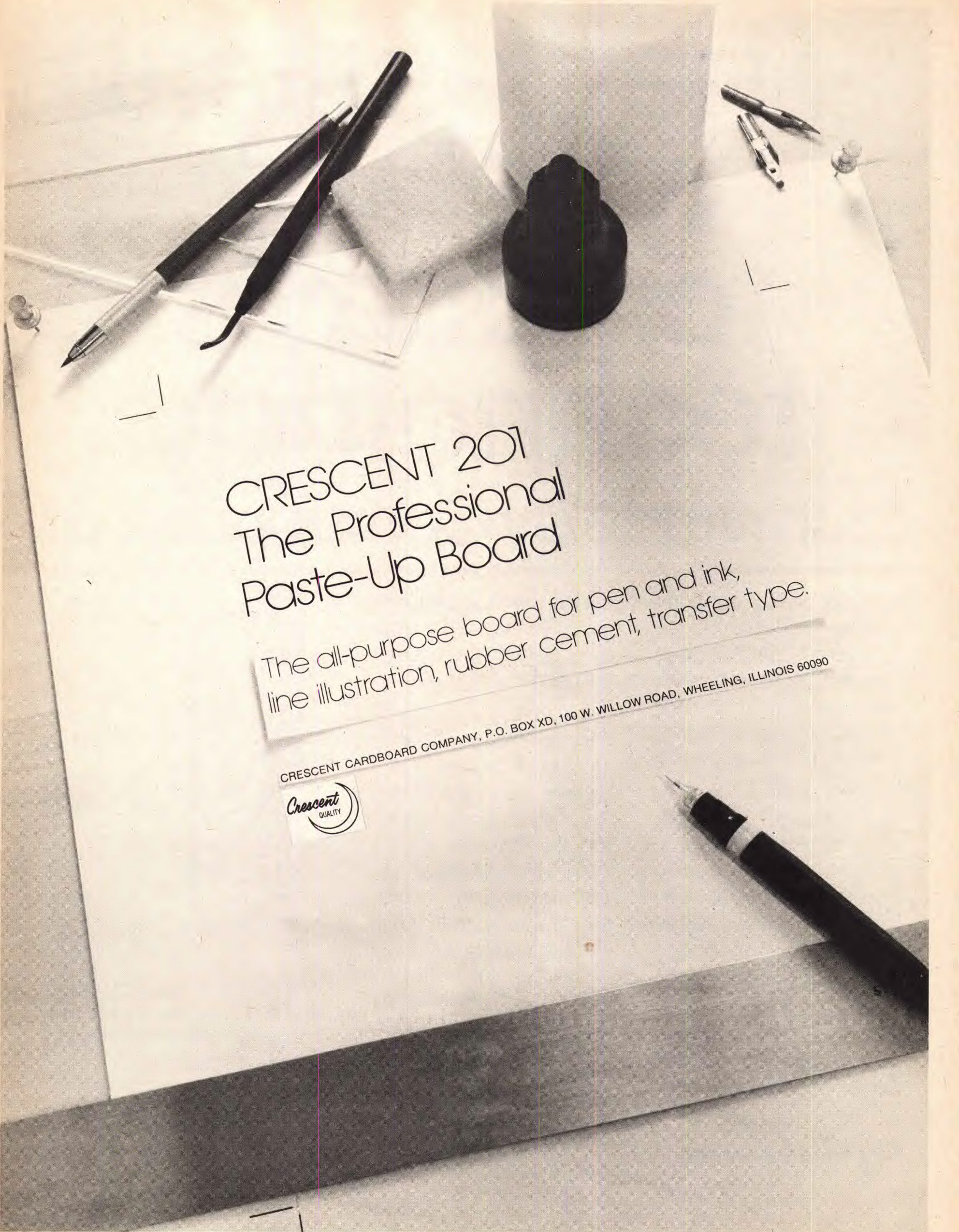
cg compugraphic®

Compugraphic Corporation, Type Division, 66 Concord Street, Wilmington, Massachusetts 01887 (617) 944-6555

CRESCENT 201 The Professional Paste-Up Board

The all-purpose board for pen and ink,
line illustration, rubber cement, transfer type.

CRESCENT CARDBOARD COMPANY, P.O. BOX XD, 100 W. WILLOW ROAD, WHEELING, ILLINOIS 60090



ITC

American Typewriter thru

ITC

Zapf Chancery

Compugraphic has ITC(C) all.

Our ITC typeface library is bursting. We have the entire collection of text and text/display type designs from the International Typeface Corporation. These contemporary typefaces give your work the kind of visibility it deserves. And in today's competitive marketplace, who doesn't need all the help they can get? You can depend on these successful typefaces for the right look every time.

Choosing the right face for each job is important. We know. Our graphic 24"x 33"

poster shows all of our ITC typestyles at a glance. You can have one free. Besides looking great on that stark wall that's been staring at you, it will make it easy to specify just the right typeface that will give you and your clients the dynamic look of today's typography. Take a closer look at this ad for example. It was typeset on an EditWriter 7500 in ITC Isbell.

Write us today for your free poster. All of these super ITC faces and hundreds more are available through

We've got ITC(C)

Our ITC library is complete. It now has the entire library of International Typeface Corporation text and text/display type designs. These highly successful faces and the typographic versatility of today's type is your opportunity to cash in on the exciting profit potentials that will drive you and your clients the dynamic look of contemporary typography.

ITC American System	ITC Bookman	ITC Century	ITC Conquest	ITC Corbell	ITC D'Nealian	ITC Doublet	ITC Elser	ITC Galliard	ITC Garamond	ITC Gothic	ITC Grotesque	ITC Helvetica	ITC Humanist	ITC Jubilat	ITC Kabel	ITC Karling	ITC Lincoln	ITC Lubliner	ITC Manifesto	ITC Marston	ITC Memphis	ITC Modern	ITC New York	ITC No. 20	ITC Optima	ITC Pica	ITC Premier	ITC Rockwell	ITC Sabon	ITC Scala	ITC Sentinel	ITC Slab	ITC Sorbus	ITC Swiss	ITC Tally Ho	ITC Tenor	ITC Times	ITC Trajan	ITC Ultra	ITC Zapf Chancery
ITC American System	ITC Bookman	ITC Century	ITC Conquest	ITC Corbell	ITC D'Nealian	ITC Doublet	ITC Elser	ITC Galliard	ITC Garamond	ITC Gothic	ITC Grotesque	ITC Helvetica	ITC Humanist	ITC Jubilat	ITC Kabel	ITC Karling	ITC Lincoln	ITC Lubliner	ITC Manifesto	ITC Marston	ITC Memphis	ITC Modern	ITC New York	ITC No. 20	ITC Optima	ITC Pica	ITC Premier	ITC Rockwell	ITC Sabon	ITC Scala	ITC Sentinel	ITC Slab	ITC Sorbus	ITC Swiss	ITC Tally Ho	ITC Tenor	ITC Times	ITC Trajan	ITC Ultra	ITC Zapf Chancery

compugraphic

You can have it(C) all.

your Compugraphic typographer right away.



Compugraphic Corporation, Type Division, 66 Concord Street, Wilmington, Massachusetts 01887 (617) 944-6555

THE ADVERTISING-TYPOGRAPHERS PHRASE BOOK.

The copy is not quite ready,
but you get here I promise
I'm ready.

the morning—7:30 am.

in the morning—

you tell me this
any good?

et slightly wider
es apart unless
n Dumonts.

ASAP—(ā-ēs-ā-pē) No big hurry; average, ordinary rush job. *syn.* Now, fast, soon, yesterday.

Done yet?—Where the hell have you been? It's 5 o'clock and still no type.

Just one little problem—The whole job is a botch and reset the entire thing.

Set to fit—What size? How should I know. You figure it out.

Please—(Plēēēēēēēēēēēēz) Oh Lord, have that type here soon, or I'm an Art Director without a board.

A hair less letter spacing and a tad more line leading—(transl.) It doesn't look right but I don't know why so keep playing with it until I like it.

How do you say, "this type house knows what they're doing," in advertising?

Simple. Just say, "this type house is a member of the Advertising Typographers Association." The ATA, for short.

Advertising is so much a part of our business, it's part of our name. And all ATA member shops are fluent

in the language of last-minute changes, picky art directors and production managers, and fast deadlines.

Plus, all ATA members must pass an exceptionally tough set of standards that include typesetting technology, work quality and business ethics.

So the next time you need to talk to a typesetter, call your local ATA member. You'll find that they not

only know how to set advertising. They know how to speak it.

ADVERTISING TYPOGRAPHERS ASSOCIATION

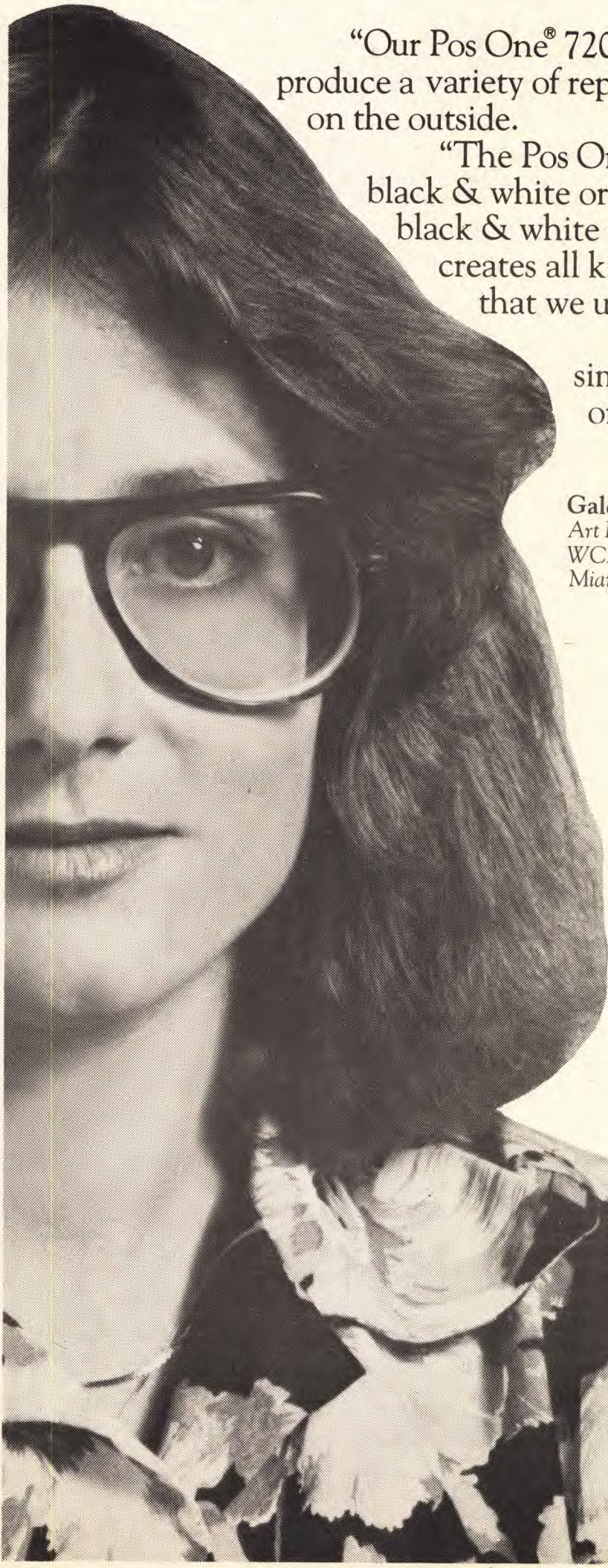
461 Eighth Avenue, New York, New York 10001.
Walter A. Dew, Jr., Executive Secretary.

ADVERTISING

SPOKEN HERE

ATA MEMBERS: Atlanta, Georgia Action Graphics, Inc. Bloomfield, Connecticut New England Typographic Service, Inc. Boston, Massachusetts Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. Cedar Rapids, Iowa Type 2, Inc. Chicago, Illinois J.M. Bundscho, Inc.; RyderTypes, Inc.; Total Typography, Inc. Cincinnati, Ohio Typo-Set, Inc. Cleveland, Ohio Bohme & Blinkmann, Inc. Columbus, Ohio Dwight Yaeger Typographer Dallas, Texas Jaggars-Chiles-Stovall, Inc.; Southwestern Typographics, Inc.; Typography Plus, Inc. Dayton, Ohio Craftsman Type Incorporated Detroit, Michigan The Thos. P. Henry Company; Willens + Michigan Corp. Grand Rapids, Michigan Central Trade Plant of Grand Rapids Houston, Texas Typografiks, Inc. Indianapolis, Indiana Typoservice Corporation Los Angeles, California Andresen Typographics; Typographic Service Co., Inc. Memphis, Tennessee Graphic Arts, Inc. Miami, Florida Wrightson Typesetting, Inc. Minneapolis, Minnesota Dahl & Curry, Inc.; Type House + Duragraph, Inc. Newark, New Jersey Arrow Typographers, Inc. New Orleans, Louisiana Martin/Greater Film Graphics, Inc. New York, New York Advertising Agencies/Headliners; Franklin Typographers, Inc.; Royal Composing Room, Inc.; Tri-Arts Press, Inc.; TypoGraphics Communications, Inc.; Volk & Huxley, Inc. Norwalk, Connecticut Norwalk Typographers, Inc. Philadelphia, Pennsylvania Armstrong, Inc.; Typographic Service, Inc. Phoenix, Arizona Morneau Typographers, Inc. Pittsburgh, Pennsylvania Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. Portland, Oregon Paul O. Giesey/Adcrafters, Inc. Rochester, New York Rochester Mono/Headliners San Diego, California Central Typesetting, Inc. San Francisco, California Headliners/Identicolor, Inc. Seattle, Washington Thomas & Kennedy Typographers, Inc. St. Joseph, Michigan Type House, Inc. St. Louis, Missouri Master Typographers, Inc. Syracuse, New York Dix Typesetting Co., Inc. Tampa, Florida Century Typographers Montreal, Canada McLean Brothers, Ltd. Toronto, Canada Cooper & Beatty, Ltd. Winnipeg, Canada B/W Type Service, Ltd. Brisbane, Australia Savage & Co. Stockholm, Sweden Typografen AB Stuttgart, West Germany Layout-Setzerei Stulle GmbH

"I found a way to beat the high cost of color stats."



"Our Pos One® 720 'Color' camera/processor enables us to produce a variety of reproductions for far less than they would cost on the outside.

"The Pos One unit delivers prints or transparencies in black & white or full color. It gives us sized line or halftone black & white shots for ad layouts and mechanicals. It creates all kinds of special effects graphics in full color that we use on-air.

"Best of all, the Pos One camera is fast, simple to operate and doesn't need a darkroom or plumbing."

Gale Wilhelms
Art Director
WCKT-TV
Miami



Call Us Toll-Free
800-327-1813

IN FLORIDA CALL (305) 722-3000
IN CANADA CALL (416) 533-2305

NEW LOW-COST RENTAL PLAN AVAILABLE



VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, FL 33321

Gentleman: I want to know more about your new Pos One 720.
- Please contact me to arrange for a demonstration.
- Tell me about your low-cost rental plan.
- Please send me more information.

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____



A Smile

A smile costs nothing, but gives much.
It enriches those who receive, without
making poorer those who give.
It takes but a moment, but the memory of it
sometimes lasts forever.

None is so rich or mighty that he can get
along without it, and none is so poor but
that he can be made rich by it.

A smile creates happiness in the home,
fosters good will in business, and is the
countersign of friendship.

It brings rest to the weary, cheer to the
discouraged, sunshine to the sad, and it is
nature's best antidote for trouble.
Yet it cannot be bought, begged, borrowed,
or stolen, for it is something that is of no
value to anyone until it is given away.

Some people are too tired to give you a smile.
Give them one of yours, as none
needs a smile so much as he who has
no more to give.

Digiset kann's. Sonderzeichen (Herzchen),
Signet und Schrift wurden in einem
Arbeitsgang gesetzt.
Times mager und Times fett kursiv -
aus dem HELL-Schriftenprogramm.

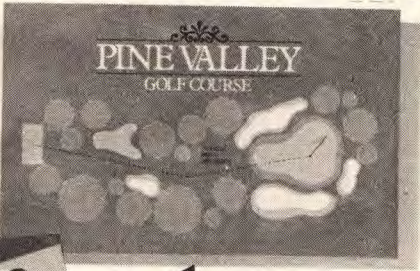
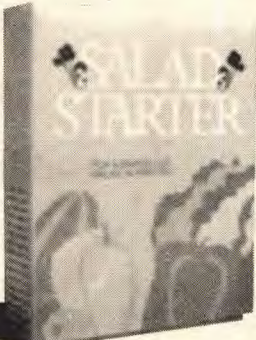
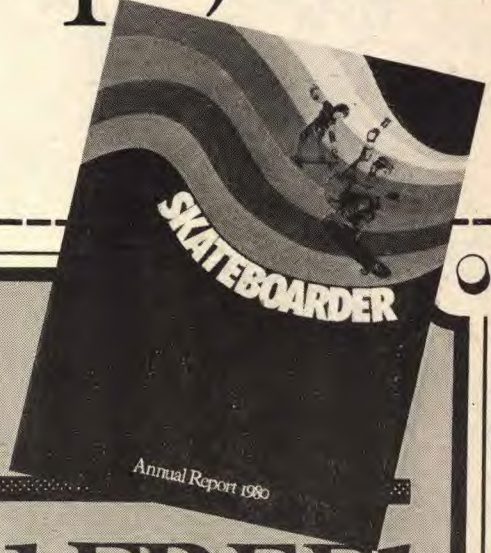
Digiset can handle it: special characters
(little hearts), logos and typographic matter,
all composed in a single work step.
Times light and Times bold italic -
from HELL's type font programme.

Avec Digiset vous y arriverez: caractères
spéciaux (petits cœurs), vignettes et texte,
le tout composé en une seule opération
Times maigre et Times gras italique -
tiré du catalogue des caractères HELL.

HELL

Elektronik für Satz und Reproduktion
Dr.-Ing. Rudolf Hell GmbH
Postfach 6229 · D-2300 Kiel 14
Telefon (0431) 20011 · Telex 0292858
Telefax Gr. 2 (0431) 2001447

PANTONE® Coated Color Paper... Great for making

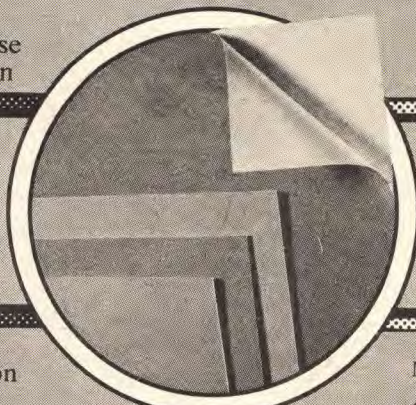
art,  slide work,  book jackets,  models,  posters,  signage,  package comps, and brochure dummies. 

PANTONE® by Letraset Coated Color Paper

Here's a Special Offer to help introduce you to PANTONE Coated Color Paper. When you purchase 3 full size (20" x 26") sheets of this paper, you can choose a fourth sheet at no charge. Simply present this coupon

U&lc21

Buy 3 sheets



Get 1 FREE!

at the time of purchase to your Authorized Letraset Dealer. For multiple offer purchases, a separate coupon must be presented with every 3 sheets purchased to qualify for the 4th free sheet.

Offer expires December 31, 1981.

Letraset

40 Eisenhower Drive,
Paramus, New Jersey 07652

Name _____
 Company _____
 Address _____
 Telephone _____

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.

the
Linotype
news
typeface package

type set in
New Caledonia typeface,
Semi-Bold with Italic,
Bold with Bold Italic.

Romeo and Juliet

(Dramatis Personae)

Escalus, *Prince of Verona.*

Paris, *a young nobleman, kinsman to the prince.*

Montague, | *heads of two houses at variance*

Capulet, | *with each other.*

An old man, *cousin to Capulet.*

Romeo, *son to Montague.*

Mercutio, *kinsman to the prince, and friend to Romeo.*

Benvolio, *nephew to Montague, and friend to Romeo.*

Tybalt, *nephew to Lady Capulet.*

Friar Laurence, | *Franciscans.*

Friar John,

Balthasar, *servant to Romeo.*

Sampson, | *servants to Capulet.*

Gregory,

Peter, *servant to Juliet's nurse.*

Abraham, *servant to Montague.*

An Apothecary.

Three Musicians.

Page to Paris, another Page, an Officer.

Lady Montague, *wife to Montague.*

Lady Capulet, *wife to Capulet.*

Juliet, *daughter to Capulet.*

Nurse to Juliet.

Citizens of Verona, several Men *and* Women

relations to both houses; Maskers, Guards,

Watchmen, *and* Attendants.

Chorus.

Scene: *Verona: Mantua.*)

The Prologue.

(Enter Chorus.)

Chorus. Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend. *Exit.*

Romeo & Juliet

(Dramatis Personae)

Escalus, Prince of Verona.

Paris, a young nobleman, kinsman to the prince.

Montague, | heads of two houses at variance

Capulet, | with each other.

An old man, cousin to Capulet.

Romeo, son to Montague.

Mercutio, kinsman to the prince, and friend to Romeo.

Benvolio, nephew to Montague, and friend to Romeo.

Tybalt, nephew to Lady Capulet.

Friar Laurence, | Franciscans.

Friar John,

Balthasar, servant to Romeo.

Sampson, | servants to Capulet.

Gregory,

Peter, servant to Juliet's nurse.

Abraham, servant to Montague.

An Apothecary.

Three Musicians.

Page to Paris, another Page, an Officer.

Lady Montague, wife to Montague.

Lady Capulet, wife to Capulet.

Juliet, daughter to Capulet.

Nurse to Juliet.

Citizens of Verona, several Men and Women

relations to both houses; Maskers, Guards,

Watchmen, and Attendants.

Chorus.

Scene: Verona: Mantua.)

The Prologue.

(Enter Chorus.)

Chorus. Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Doth with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend. *Exit.*

type set in
Martin Gothic typeface
Medium with Italic,
Bold with Bold Italic.

Your job just got easier

You're working on a brilliant campaign—
smart graphics,
got the perfect design,
everything is coming together
and you want to use a new typeface. But which one? and
if it's really new—what does it look like? It looks like

the Linotype new s.

The Linotype new s introduces all the new s
typefaces which have been carefully selected,
painstakingly prepared and added to our vast library just
for you.

You know when you specify from the Mergenthaler,
Linotype, Stempel, Haas collection, you have over 1400
faces from which to choose and a heritage of superior
craftsmanship and quality dating back 400 years.

We're adding over 100 typefaces to your library each year:
we have all the ITC text faces and now with **the**
Linotype new s you can clearly see what's new s
and who's got it.

So make it easy on yourself—specify Linotype equipment
and get it all.

**Mergenthaler
Linotype
Stempel
Haas**

Remember, type isn't just part of our business,
it's part of our name.

New Caledonia typeface;
Martin Gothic typeface;
Mergenthaler, Linotype, Stempel, Haas;
Linotype, new s;
are Trademarks of the Eltra Corporation.

type set in
Martin Gothic typeface,
Light with Italic,
Bold with Bold Italic.

As you've noticed, we've set Shakespearean classics with some soon-to-be classics of our own—Martin Gothic typeface and New Caledonia typeface.

New Caledonia?

In the nineteen thirties, Chauncey Griffith, Mergenthaler's Director of Typographic Development, was asked to cut text versions of Baskerville. He had been asked to cut a weak Scotch, but Linotype already had two faithful new Scotch, but Linotype already had two faithful versions. W. A. Dwiggins, dean of American book and type designers had some strong ideas for a text design based on Scotch, with some of the life of Baskerville. Out of their collaboration came Caledonia, infused with a flavor of the period, Dwiggins' strong personal style and his profound understanding of the character of the Linotype machine.

The economics of hot metal typesetting limited the original Caledonia to two duplexed weights with italics. The need for two characters on the same Linotype matrix decreed that four versions had to be drawn to the same widths (with no characters kerning). The original series was conceived and fitted to these limitations and, indeed, took advantage of them.

The same letterdrawing office that originally prepared Caledonia has returned to Dwiggins' sketches and correspondence and reinterpreted them in the light of today's economics and technology. Their aim has been to faithfully convey the designer's intentions through a more flexible and greatly expanded new series, New Caledonia.

**the
Linotype
news**
typeface package

type set in
Antikva Margaret typeface
with Italic,
Extra Bold, Black
and Light

Romeo

& Juliet

(Dramatis Personae)

Escalus, *Prince of Verona.*

Paris, *a young nobleman, kinsman to the prince.*

Montague, | *heads of two houses at variance*

Capulet, | *with each other.*

An old man, *cousin to Capulet.*

Romeo, *son to Montague.*

Mercutio, *kinsman to the prince, and friend to Romeo.*

Benvolio, *nephew to Montague, and friend to Romeo.*

Tybalt, *nephew to Lady Capulet.*

Friar Laurence, | *Franciscans.*

Friar John,

Balthasar, *servant to Romeo.*

Sampson, | *servants to Capulet.*

Gregory,

Peter, *servant to Juliet's nurse.*

Abraham, *servant to Montague.*

An Apothecary.

Three Musicians.

Page to Paris, another Page, an Officer.

Lady Montague, *wife to Montague.*

Lady Capulet, *wife to Capulet.*

Juliet, *daughter to Capulet.*

Nurse to Juliet.

Citizens of Verona, several Men and Women

relations to both houses; Maskers, Guards,

Watchmen, and Attendants.

Chorus.

Scene: *Verona: Mantua.)*

The Prologue.

(Enter Chorus.)

Chorus. Two households, both alike in dignity,

In fair Verona, where we lay our scene,

From ancient grudge break to new mutiny,

Where civil blood makes civil hands unclean.

From forth the fatal loins of these two foes

A pair of star cross'd lovers take their life;

Whose misadventur'd piteous overthrows

Doth with their death bury their parents' strife.

The fearful passage of their death-mark'd love,

And the continuance of their parents' rage

Which, but their children's end, nought could remove,

Is now the two hours' traffic of our stage;

The which if you with patient ears attend,

What here shall miss, our toil shall strive to mend. Exit.

Sonnet VII

Lo! in the orient when the gracious light
 Lifts up his burning head, each under eye
 Doth homage to his new-appearing sight,
 Serving with looks his sacred majesty;
 And having climb'd the steep-up heavenly hill,
 Resembling strong youth in this middle age,
 Yet mortal looks adore his beauty still,
 Attending on his golden pilgrimage;
 But when from highmost pitch, with weary car,
 Like feeble age, he reeleth from the day,
 The eyes, 'fore duteous, now converted are
 From his low tract and look another way:
 So thou, thyself out-going in thy noon,
 Unlook'd on diest, unless thou get a son.

Sonnet VII

Lo! in the orient when the gracious light
 Lifts up his burning head, each under eye
 Doth homage to his new-appearing sight,
 Serving with looks his sacred majesty;
 And having climb'd the steep-up heavenly hill,
 Resembling strong youth in this middle age,
 Yet mortal looks adore his beauty still,
 Attending on his golden pilgrimage;
 But when from highmost pitch, with weary car,
 Like feeble age, he reeleth from the day,
 The eyes, 'fore duteous, now converted are
 From his low tract and look another way:
 So thou, thyself out-going in thy noon,
 Unlook'd on diest, unless thou get a son.

type set in
 Pistilli Bold typeface
 with Pistilli Black typeface,
 and Futura Black typeface.

**Your job
 just got
 classier**

type set in
 Lucian typeface
 with Lucian Bold

And take a look at Martin Gothic:
 Designer Phil Martin, President of Alphabet Innovations
 said, "After designing many faces, Martin Gothic is
 the first typeface I've ever felt proud enough of to put
 my name on!" Inspired by Bernhard Gothic, Martin
 believes he has found another way to go with the gothic
 form—towards greater readability.
 Notice the "notched serifs" and we think you might agree.

To find out who has these **new s** faces nearest you,
 please call **toll free 800-645-5764**, or in New York
 800-832-5288.

**Mergenthaler
 Linotype
 Stempel
 Haas**

Your key to the world's largest original typeface library.

Martin Gothic typeface;
 Caledonia typeface; New Caledonia typeface;
 Mergenthaler, Linotype, Stempel, Haas;
 Linotype; new s;
 are Trademarks of the Eltra Corporation.

Antikva Margaret Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret Extra Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Antikva Margaret Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Lucian

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Lucian Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Pistilli Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Pistilli Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Futura Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Semi-Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Semi-Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

New Caledonia Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Martin Gothic Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Martin Gothic Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Martin Gothic Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Martin Gothic Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Martin Gothic Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Martin Gothic Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Just remember these few, simple words:
Mergenthaler Linotype Stempel Haas
Because as we add to all the beautiful, forthright, elegant,
powerful "tones of voice" with which you speak when you
specify Linotype equipment—your job will get easier.

These faces are available throughout the world from all the
typographers subscribing to Mergenthaler's new program,
the Linotype new s typeface package.

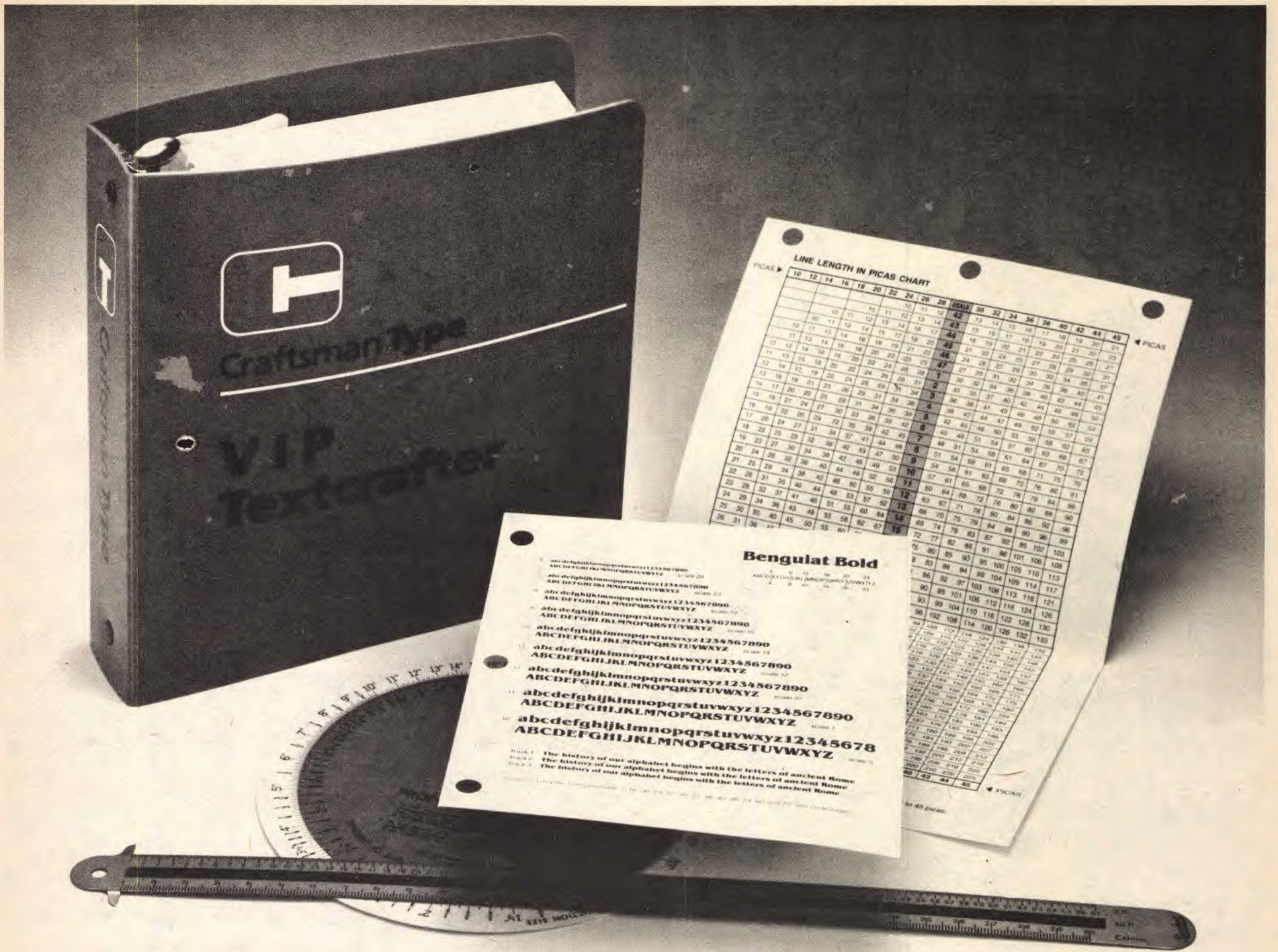
To find out who has these great faces nearest you, call
toll free 800-645-5764 or
in New York 800-832-5288 and talk to our Type folks.

Or write:
Mergenthaler Linotype
201 Old Country Road
Melville, New York 11747
Type Division

I would like to know who has these great faces nearest me.

the
typefaces
shown above
are all
available in
the Linotype new s
from
Mergenthaler
Linotype
Stempel
Haas

Martin Gothic typeface;
New Caledonia typeface;
Mergenthaler, Linotype, Stempel, Haas;
Linotype; new s;
are Trademarks of the Eltra Corporation.



This Typographic Manual is too useful to keep to ourselves

There are 6624 sizes and styles of type represented in this book. Practically all of the ITC faces are shown here, plus many, many others. All of these faces are available on our keyboards, from 6 to 72 point and are coded for character count. Type scaling becomes an easy art, for either a novice or a veteran of the trade, when you refer the code to the chart in the back of the book.

Its size is a handy 7 x 7½ x 2 inches—convenient for meetings or take home work. It is looseleaf—you'll get all the new additions—20 new faces are already in process. All pages are expensively printed on the finest paper we could obtain. Qualified artists, designers and production people will love this helpful book. On our 36th birthday we are making a special offer:

VIP BOOK FREE to regular customers

\$15.00 to artists and buyers of typography

Your money returned by check, after a first order.



Craftsman Type Inc.
605 South Patterson Blvd.
Dayton, Ohio 45402
(513) 224-9661

About Craftsman Type We are 36 years old this month. Young people abound here... trained to live up to the Craftsman heritage, but enough of the fine early Craftsmen still serve, to keep our feet on the ground. Neither competition nor computers will destroy our goals. We insist on loyal service and quality typography.

The VIP is fast and efficient. Even though speed and typography, like oil and water, seldom mix, our typographers recognized a difference with VIP... the difference is *control*. Did you ever watch a skilled operator in a seance with a computerized video keyboard? The result, an electronic recording, activates the VIP printout in producing the typographic film, with headlines to size and type units in position. Some of the things it does are amazing. For instance, in composing the VIP Textcrafter, only two lines were keyboarded to furnish all the specimen composition. The rest was automatic with VIP.

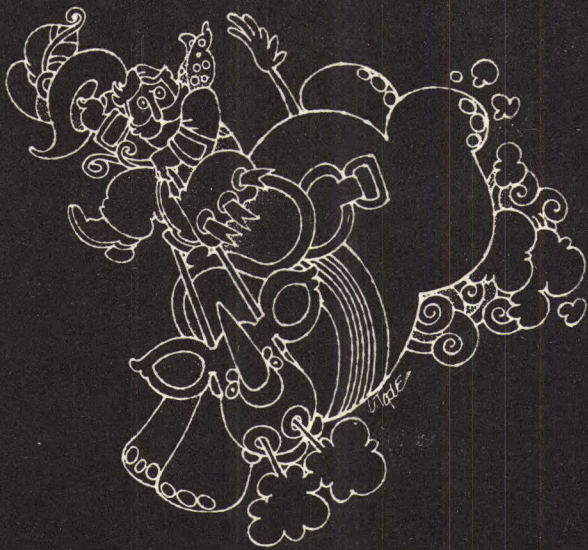
Alphatype In a sea of standard ad work, the Alphatype Department has smooth sailing. They handle intricate, exacting and beautiful ad work in stride... quality is the hallmark.

Hot Metal We still operate one of Ohio's largest hot metal composing rooms. There is much special work that metal still does best.

Photographic A large silk screen, photographic and lettering department helped us establish for our customers, a one-stop shop.

AT TPH WE BREAK

RHINO CROSSES



**And 115,000 other words
automatically and in split seconds.**

Two 300 megabyte computers drive
our multiple output Alphatype CRS system,
performing this and many other
time-saving functions.

With the most sophisticated equipment,
well-trained and cooperative personnel, no wonder
we're Detroit's (and perhaps the country's)
leading advertising typographer.

THE THOS. P. HENRY COMPANY

THE ALPHATYPE CRS TYPE MASTERS GUILD — a group truly concerned about providing you with the finest typographic quality.

To back their commitment, they use the Alphatype CRS... the digital phototypesetter with resolution of 5,300 lines to the inch for razor-sharp characters. Unprecedented control over letterspacing and kerning in 1/8 unit increments. And size for size type design for the highest quality in terms of letterform and maximum legibility. All of which gives them virtually unlimited



flexibility to aesthetically solve any typographic challenge.

You can select from their extensive type font library — with the newest faces being added daily.

The CRS brings a new standard of quality to your advertisements, annual reports, books, forms and publications.

The Type Masters Guild — able to handle all of your requirements with true typeartistry. Call a Type Master for your next job and see for yourself. You'll never again settle for less!

THE ALPHATYPE CRS



©Alphatype Corporation 1981.

WE DON'T JUST SET TYPE. WE SET NEW STANDARDS.

In the United States

Arizona

Arizona Typographers, Inc.
Phoenix (602) 263-1166
Progress Litho Service
Phoenix (602) 258-6001

Arkansas

Prestige Composition Inc.
Little Rock (501) 375-5395

California

Future Studio
Los Angeles (213) 660-0620
Headliners/Identicolor
San Francisco (415) 781-0463
Rapid Typographers
San Francisco (415) 982-6071
Repro Typographers
San Francisco (415) 362-3971
Taurus Phototypesetting
Los Angeles (213) 382-8244
TypoGraphic Innovations
Beverly Hills (310) 657-6030

Connecticut

Production Typographers Inc.
(Pro Type)
Greenwich (203) 531-4600

Georgia

Action Graphics, Inc.
Atlanta (404) 351-1753
The Typegroup
Atlanta (404) 233-8973

Illinois

A-1 Composition Co., Inc.
Chicago (312) 236-8733
House of Typography
Chicago (312) 263-1532
Master Typographers, Inc.
Chicago (312) 661-1733
Publishers Typesetters Inc.
Chicago (312) 283-3340

RyderTypes, Inc.
Chicago (312) 467-7117
Shore Typographers, Inc.
Chicago (312) 676-3600
The Typographers
Chicago (312) 644-7768

Louisiana

Forstall Typographers
New Orleans (504) 524-0822
Martin/Greater Film Graphics, Inc.
New Orleans (504) 524-1741

Maryland

Harlowe Typography, Inc.
Brentwood (301) 277-8311

Massachusetts

Graphics East, Inc.
Worcester (617) 799-2743

Michigan

The Thomas P. Henry Co.
Detroit (313) 875-1950

Minnesota

Great Faces, Inc.
Minneapolis (612) 339-2933
P & H Photo Composition
Minneapolis (612) 374-3213
Type Tronics, Inc.
Minneapolis (612) 339-5563

Missouri

Lettergraphics/Kansas City, Inc.
Kansas City (816) 471-2585
Master Typographers, Inc.
St. Louis (314) 645-2878
National Typographers, Inc.
St. Louis (314) 241-8297
Type House, Inc.
St. Louis (314) 644-1404

Nevada

Alpha Typographers
Reno (702) 825-8677

New Jersey

Computype Co.
Garfield (201) 546-9267

New York

Able Phototype Systems
Yonkers (914) 476-3336
M.J. Baumwell Typography, Inc.
New York (212) 868-0515
Boro Typographers, Inc.
New York (212) 475-7850
City Typographic Service, Inc.
New York (212) 686-2760
Cresset, Baxter & Spencer, Inc.
New York (212) 766-9432
Farrington & Favia, Inc.
New York (212) 431-9700
Line & Tone Associates, Inc.
New York (212) 921-8333
Marvin Kommel Productions, Inc.
New York (212) 682-3498
Primar Typographers, Inc.
New York (212) 269-7916
Thorner-Sidney Press, Inc.
Buffalo (716) 856-4500
Total Typographers Inc.
Mamaroneck (914) 381-2659
Tribeca Typographers, Inc.
New York (212) 925-8080
Type/Graphics
Syracuse (315) 437-1101
Word Management Corp./
Typography Services
Albany (518) 482-8650

Ohio

Advertype Inc.
Cleveland (216) 241-2274
Bohme & Blinkmann, Inc.
Cleveland (216) 621-5388
Type-Set
Cincinnati (513) 751-5116

Oklahoma

Alphasource, Inc.
Oklahoma City (405) 521-0310
ED-BE Incorporated
Oklahoma City (405) 943-2391

Pennsylvania

Armstrong Inc.
Philadelphia (215) 574-8600
Stallone Typography Service Inc.
Philadelphia (215) 568-6310

South Carolina

D G & F Typography
Columbia (803) 799-9140

Tennessee

Graphic Arts Associates, Inc.
Memphis (901) 345-8973
House of Typography, Inc.
Memphis (901) 726-6961
Lettergraphics Memphis
Memphis (901) 458-4584

Texas

Candlelight Type Print Corp.
Austin (512) 476-0732

Virginia

Riddick Advertising Art
Richmond (804) 270-1811

Washington

Western Typographers Inc.
Seattle (206) 624-3642

Wisconsin

Peter A. Altenhofen Typographers
Milwaukee (414) 352-3590
Graphic Composition, Inc.
Menasha (414) 739-3152
Zahn-Klicka-Hill Typographers Inc.
Milwaukee (414) 276-0136

... Canada

Alberta

Duffoto Process Co. Ltd.
Calgary (403) 263-7160

Manitoba

B/W Type Service Ltd.
Winnipeg (204) 947-0538

Ontario

Alpha Graphics Ltd.
Toronto (416) 961-5600
Calum Composition Ltd.
London (519) 686-9771
Canadian Composition
Toronto (416) 863-0742
M & H Typography Ltd.
Toronto (416) 922-3194
Prototype
Toronto (416) 482-2599
Techni-Process Ltd.
Toronto (416) 363-2493

Quebec

Gravel Photographeur Inc.
Quebec (418) 683-1501
M & H Typography, Ltd.
Montreal (514) 866-6736
TypoGraphica 2000 Inc.
Montreal (514) 933-3315

... Europe

Austria

Grafostil GesmbH
Wien 222-55-4628

Belgium

Graphiproduction
Brussels 640-25-53
Graphiservice SPRL
Brussels 538-02-21

Denmark

Everts Alfabet
Copenhagen 1-116320

France

Typogabor
Paris 229-19-90

Netherlands

Ploeger Lettering BV
Amsterdam 020-276451

United Kingdom

Apex Photosetting Ltd.
London 01-837-9369
Artwork Composition
Birmingham 021-643-0946
De Sa Graphics, Nunhead
London 01-639-2828
Headliners (UK) Ltd.
London 01-580-7045
Heavyweight Graphics
London 01-388-5451
Letterform Ltd.
London 01-437-3912
Modern Text Typesetting, Prittlewell
Essex 0702-45195
Progress Filmsetting Ltd.
London 01-729-5000
Sans Serif Ltd., Deritend
Birmingham 021-773-8466
Studio Press (Birmingham) Ltd.
Birmingham 021-359-3151
The Setting Room, Tunbridge Wells
Kent 0892-39625

... Orient

Japan

Typo Inc.
Tokyo (03) 716-0131

And more to come!

AlphaKey Systems — A Division of Alphatype Corporation — 7711 N. Merrimac Ave. Niles, Illinois (312) 965-8800

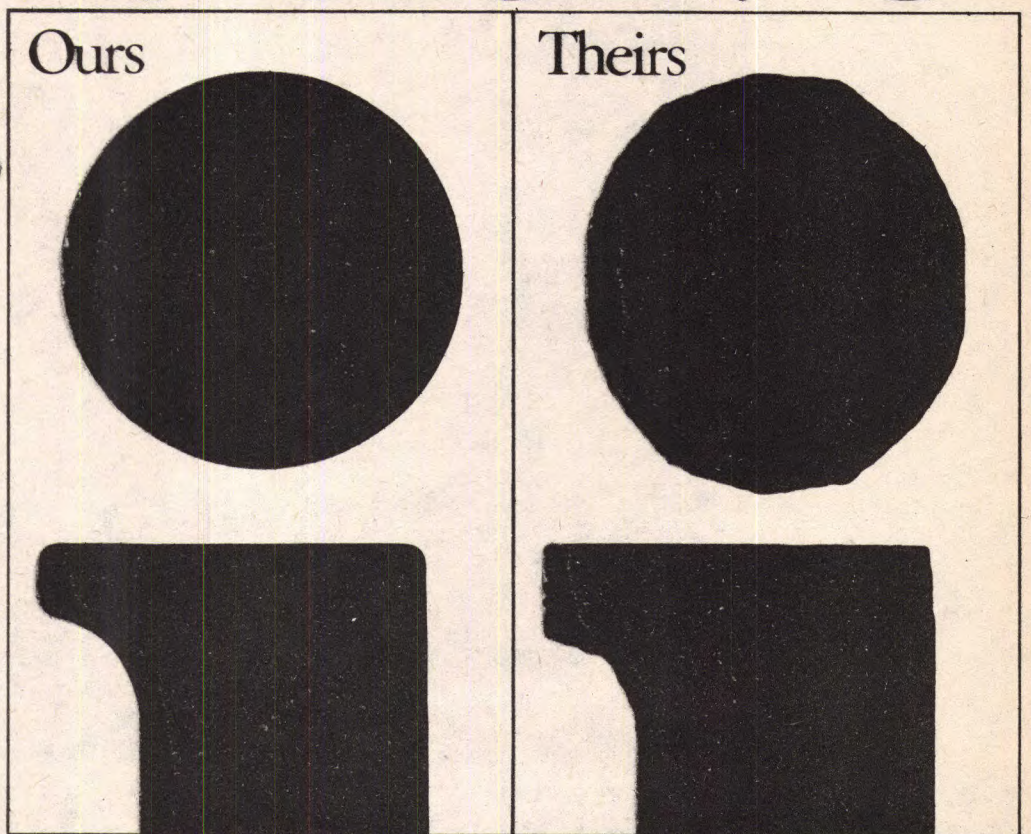
U&ic 3/81

Our competitive edge

You are looking at actual unretouched enlargements of characters set by two digital CRT phototypesetters. Examine the edge of the Autologic character. It's clean. Crisp. Now look at the character from our competitor's machine. Why is there such a difference?

In digitized CRT typesetting, each character in a font is stored as computer information. To make sure that output is sharp as well as fast, Autologic breaks the entire character down into overlapping vertical strokes. Up to 2880 lines per inch. In contrast, our competitor only represents the character in vectored outline form, filling it in during character generation. The result is a loss of sharpness, easily visible to the naked eye.

High resolution and quality type at astronomical output speeds are just two advantages you get with Autologic's APS family of digital phototypesetters. You



Unretouched enlargements of characters by Autologic (left) and a competitor.

have greater reliability because electronic circuitry replaces moving parts. No time spent changing grids. No fonts on film to get damaged or lost. All Autologic fonts are on-line.

Autologic, always at the forefront of typesetting technology, gives you the production advantages of the latest generation computerized typesetters, with the highest quality output. Autologic, Incorporated
1050 Rancho Conejo Boulevard
Newbury Park, CA (213) 889-7400.
A subsidiary of Volt Information Sciences, Inc.

Autologic
Leader in Digitized Typesetting

Phil Haber Sets a Fine Spread.

Phil doesn't skimp on quality or service, whether you are setting type for a spread, a 25-line ad or for any other occasion. Choose from Phil's thousands of type faces in metal or film, which include most of the ITC faces shown in this issue. Take advantage of the Haber Supersystem and unique telecommunications system. And enjoy.

Haber
Typographers, Inc.
115 West 29 Street
New York, N.Y. 10001
LO 5-1080



Photo-Lettering, Inc. Consider the alternative.

Do you realize there's a studio that can accommodate all your graphic needs? Photo-Lettering, Inc., known throughout the world, has over 40 years of experience in the headline/text composition business. We are proud of our name and our ability to supply the widest range of services to the graphic arts industry. With a library of over 10,000 display faces (many of them exclusive) we can give that "extra touch" to your headline.

Our new computerized Penta/VIP text-setting system enables us to provide the finest in text composition. Many of our text faces you won't find around town, either. (Two of Photo-Lettering's "exclusive" alphabets were used in this ad.) And at Photo-Lettering, Inc. we have every ITC typeface design available for all your display and text setting needs.

In addition, we are known for our Special Effects services, and our Spectrakrome color service featuring our "one-of-a-kind" color preview prints. When you consider the alternative—farming out parts of your job to various type shops—your only choice is Photo-Lettering, Inc.

We're your full mechanical, all-service studio. Why not call us or stop by and see how we can be of help to you. You'll be glad you did.

*Photo-Lettering
Incorporated*

216 EAST 45TH STREET
NEW YORK CITY 10017
(212) 682-2345



"I need a big hat because I'm the best.
The best designer in town.
Look at these awards on the wall.
There's no sense in being modest
in the graphics game.
Now what can you do for me?"



"Well, there's no sense in being modest
in the paper game either.
We're the best. Since 1833.
From an annual report to a label,
there's no paper problem
that stumps us." *



The paper designers want and printers need. **BULKLEY DUNTON LINDE LATHROP** 295 Fifth Ave., New York City 10016 (212) 679-5050/300 Murray Hill Pkwy., E. Rutherford, N.J. 07073 (201) 933-6400

SPINDLER SLIDES, INC.
1501 BROADWAY at 44TH
NEW YORK, NY 10036
(212) 730-1255

Quality

THE WAY YOU REMEMBER IT
We produce it today the way everyone else will someday. At Spindler Slides we keep ahead of the times to make sure we serve you the way you want to be served. The latest in Design, Art, Typesetting, Slide Production, Audio, and Multi-Projector Programming facilities, at your service.

**F r e e l a n c e
A r t M o n t h l y**



It's the only publication specifically for freelance artists and the people who buy freelance services. This newsletter covers every aspect of freelancing and has made money for hundreds of graphic artists. Every month we'll update you on what's happening in the industry. With our regular surveys and questionnaire results we'll give you special insight into future trends and graphics' business practices. We're concise, slick-looking, quick to read...the kind of graphics-news publication you need these days to stay ahead.

SUBSCRIBE TODAY!

SEND TO:
Freelance Art Monthly
310 Melvin Dr., Suite 14 • Northbrook, IL 60062

YES, please start my one-year subscription to **Freelance Art Monthly** immediately, my check for \$25 is enclosed. Add \$10.00 per year for foreign orders (including Canada).

Name _____
Title or profession _____
Company _____
Address _____
City _____ State _____ Zip _____

**SOLVE IT
WITH A
CHARTPAK**

Some transfer lettering sheets start out like a plum and end up like a prune.

PROBLEM: You know how it is with most transfer lettering sheets. By the time you get half finished transferring the letters, the sheet is so crinkled and distorted that it is hardly useable. At today's prices that's no joke.

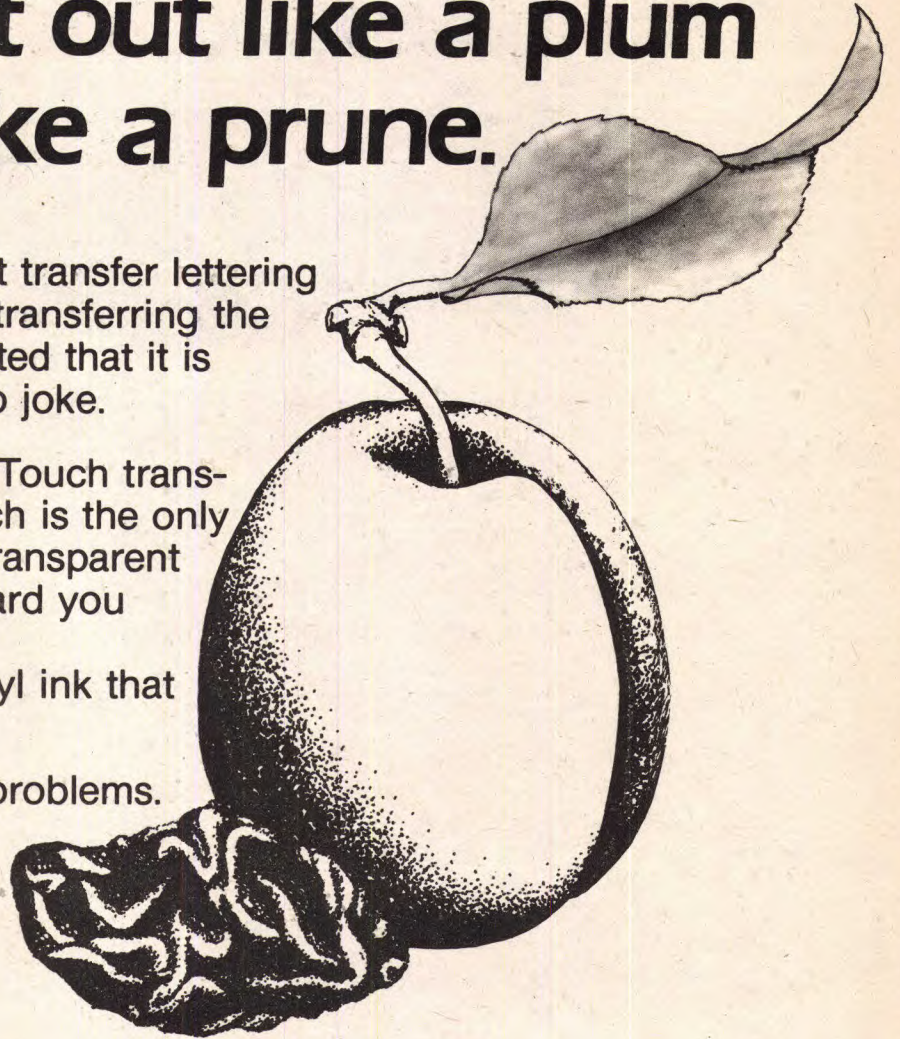
SOLUTION: When you switch to Chartpak Velvet Touch transfer lettering your problems are solved. Velvet Touch is the only lettering printed on a Mylar polyester film that is transparent and always stays flat and stable, no matter how hard you burnish.

The 300 styles are manufactured from a tough vinyl ink that goes down fast and stays down, it will not crack.

Ask for a Chartpak today and solve your graphic problems.

chartpak

A TIMES MIRROR COMPANY
ONE RIVER ROAD
LEEDS, MASSACHUSETTS 01053



**"All type
is not
created
equal."**

We set all 231 ITC typefaces!



TypoGraphics Communications, Inc.
305 East 46th Street, New York, N.Y. 10017
(212) 754-9500

THE BUSINESS OF TYPOGRAPHY #1:

Price.

As a professional communicator, few expenses contribute as much to your cost of doing business as the price of type.

So even a small savings on each job can mean a significant savings at the end of the month. But realizing this savings requires an up-to-date knowledge of a complex and rapidly-changing industry.

We have it.

Professional Typographic Services represents a major departure from traditional typographers with one or two typesetting systems. We offer you the flexibility of access to the full spectrum of advanced technology.

Linotron 202, Alphatype, VIP, Compugraphic 8600,

Diatronic, AM Compset, Linotype, Typositor, IBM Composition, and more. And the knowledge to help you choose the correct system for every job and its budget. Delivered promptly, correctly, professionally.

To find out more about this different approach to doing business, call Steve Walsey. He'll show you how you can benefit from our unique combination of value, service, choice and price.

PRO

Professional
Typographic Services, Inc.
7 East 47th Street
New York, N.Y. 10017
(212) 832-1850

**More than a typographer,
a way of doing business.**

IMAGINE

4000
TEXTFACES

- IMAGINE:** Our computer expands, condenses or slants at a moment's notice.
 - IMAGINE:** Language accents in every face.
 - IMAGINE:** Speed beyond belief.
 - IMAGINE:** No dust spots, because all text faces are stored magnetically on a disk.
 - IMAGINE:** Enough versions of one typeface to fit any layout.
 - IMAGINE:** 21st century typography in the 20th century.
- At **BIRMY** you don't have to imagine... it's all right here, plus many other services.
So call **BIRMY** and let your imagination run wild!



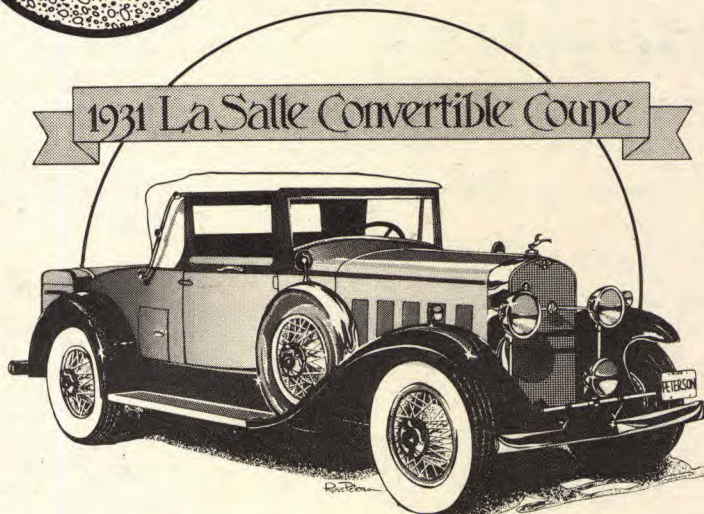
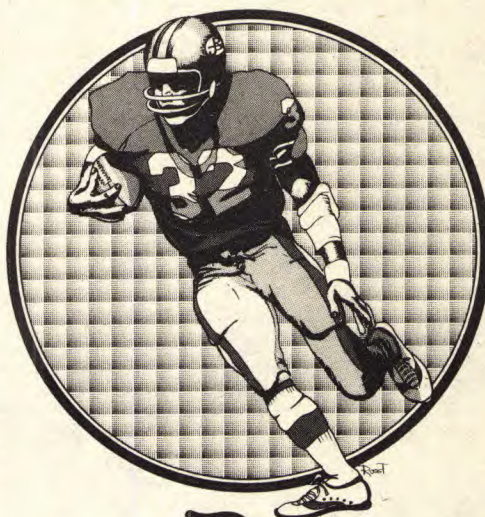
BIRMY GRAPHICS OF AMERICA 2244 NW 21 TERR., MIAMI, FL 33142
PHONE: (305) 633-5241/635-0482

Creative Solutions Require Versatile Art Products . . .



FORMATT Cut-Out Acetate Art Aids are scratchproof, crackproof, and repositionable during their application to artwork. For greater design freedom in your next job be sure to specify:

FORMATT®
CUT-OUT ACETATE GRAPHIC ART AIDS



Send for free FORMATT catalog today!

Your name _____
 Company _____
 Street _____
 City _____ State _____ Zip _____

Mail to: Graphic Products Corporation, 3601 Edison Pl., Rolling Meadows, IL 60008

It's the NEW Reform Refograph Technical Pen . . .

and this is our way of introducing you to the most improved technical pen on the market today! It won't dry out . . . it starts instantly . . . it draws easier . . . writes at angles less than 90° . . . as a matter of fact, it solves every problem you've ever had with other technical pens.

Send us a buck today! We're so sure you'll like our pen, we will also include a \$5.00 gift certificate, good toward the purchase of a Refograph 4-pen set from your favorite dealer. We'll also include 4-color literature.

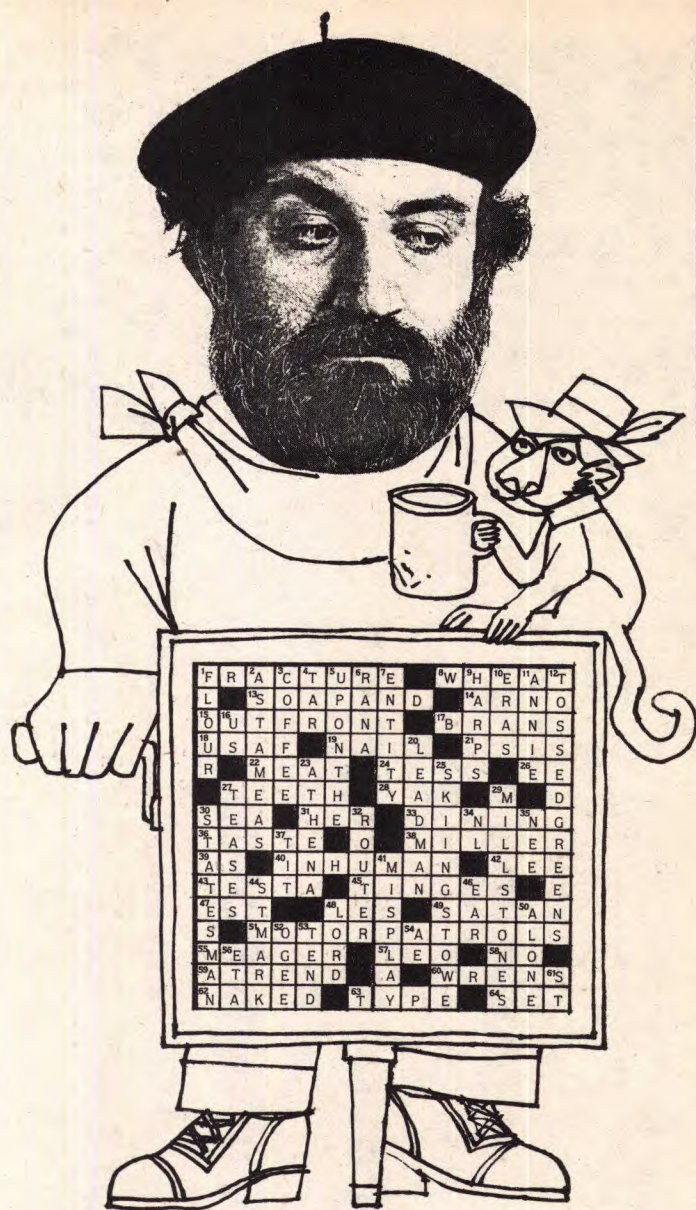
Offer is limited . . . so send us a dollar now! Tear out this ad and attach it to your letterhead, or send us your name, title and full address to:

ALVIN **ALVIN and COMPANY, INC.**
P.O. Box 188UL, Windsor, CT 06095
THE Source for DRAFTING, ENGINEERING and GRAPHIC ART SUPPLIES

Send Us \$1.00



We'll send you this \$8.50 Technical Pen



SOLUTION TO PUZZLE ON PAGES 18 & 19

The versatility
of the Altergraph
is limited.

To your
imagination.

The Altergraph is an easy-to-use, uncomplicated machine with which you can stretch, squeeze, taper and curve type and art. The results are predictable, repeatable and sharp; the process is entirely photo-mechanical, without the use of lenses.

The examples here were produced quickly from a single setting of the type. If you now have a camera and a darkroom, take a quantum leap in the services you offer. Get an Altergraph.

For more information, fill in and send us the coupon below.

Altergraphics, Inc.

P.O. Box 8541
Emeryville, CA 94662 USA
(415) 655-7189

Please send information to:

Company _____
Address _____

Phone: _____
Attn: _____

The name "Altergraph" is a registered U.S. trademark of Altergraphics, Inc., Emeryville, CA 94608.

ALTERGRAPH
ALTERGRAPH
ALTERGRAPH
ALTERGRAPH

ALTERGRAPH
ALTERGRAPH

ALTERGRAPH

ALTERGRAPH

ALTERGRAPH
ALTERGRAPH
ALTERGRAPH

ALTERGRAPH

ALTERGRAPH

ALTERGRAPH

ALTERGRAPH

ALTERGRAPH

ALTERGRAPH

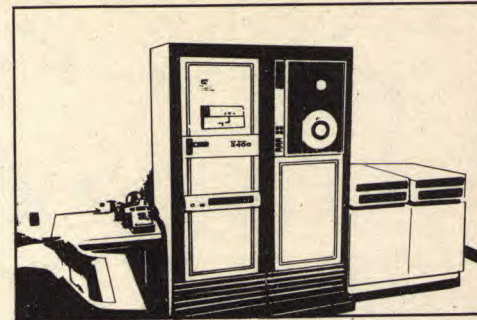
ALTERGRAPH
ALTERGRAPH
ALTERGRAPH

ALTERGRAPH

ALTERGRAPH
ALTERGRAPH

ALTERGRAPH
ALTERGRAPH

"10" reasons to make a date with us...or with our computer.



We're not exactly into computer dating, but we can line you up with literally thousands of pretty faces. ("Bo" Doni is just one in our extensive library.) And any one of those beautiful types can be yours almost anytime, anywhere in the country. Copy transmitted to us by telecopier means that proofs can be on your desk in a matter of hours. Not only that, we operate around the clock, five days a week and through weekends when necessary to beat deadlines and time zones.

It's that type of service that has helped us become the largest typographer in the Southwest. Now, more customers are using us for one source for everything that has anything to do with graphic arts... and with good reason. 10 good reasons:

1. Total graphic service. By sharing the same roof with Newman & Melton, a respected name in quality printing in the Southwest, we can offer one source for typography, camera and photostat services, color proofing, financial printing, and press runs for everything from business forms to elaborate full-color brochures.
2. Highly skilled printing craftsmen backed with everything from high speed 1- and 2-color presses to a Heidelberg 5-color perfecter, work in tandem with our typographers. That can streamline your production schedule.
3. The availability of thousands of typefaces for use in Linotron 202 and photo-lettering. (For a copy of our new 700 page type and camera catalog, send \$100 with your name and address. Your money will be refunded or credited when your account reaches \$500 in billing.)

4. Tele-communications... the future is here now. Copy can be transmitted from your word processor to our computer via telephone from anywhere in the country.
5. Our new CCI 400 front end system with a carefully written and custom designed software program includes the most advanced modes available in computer typesetting.
6. We're accurate. No job leaves our plant until it has been thoroughly scrutinized by our team of professional proofreaders.
7. Camera services include photo line-conversions such as mezzotint, circle-line and steel-etch special effects. Stats and superstats as large as 42"x96" are also available.
8. Pinwheel color proofing for comps, packaging, decals, transfers and other special applications. (For a free copy of the famous 20"x36" 16-color poster, send 75¢ for postage with your name and address.)
9. Cost efficiency... the whole idea behind our one-source concept. It's practical and it's bound to save you time.

We're Typographics. We know that our reputation rides on each and every job that leaves our plant. And that's the tenth reason to put us to work on your next assignment.

Write or call and ask for one of our customer relations people. They'll tell you more about our one-source graphics center concept.

TYPOGRAPHICS

214/748 0661 2820 Taylor Street, Dallas, Texas 75226



CENTER DATES

R.O. BLECHMAN: BEHIND THE LINES

April 6 thru May 22, 12 noon thru 5:00 p.m.

TYPOGRAPHY 2: 27th ANNUAL TYPE DIRECTORS CLUB EXHIBIT

June 1 thru July 24, 12 noon thru 5:00 p.m.

INTERNATIONAL CALLIGRAPHY TODAY

Return Engagement

August 3 thru September 25, 12 noon thru 5:00 p.m.

VISION '80s

October 5 thru November 25, 12 noon thru 5:00 p.m.

LETTERS ALIVE: A LETRASET SHOW

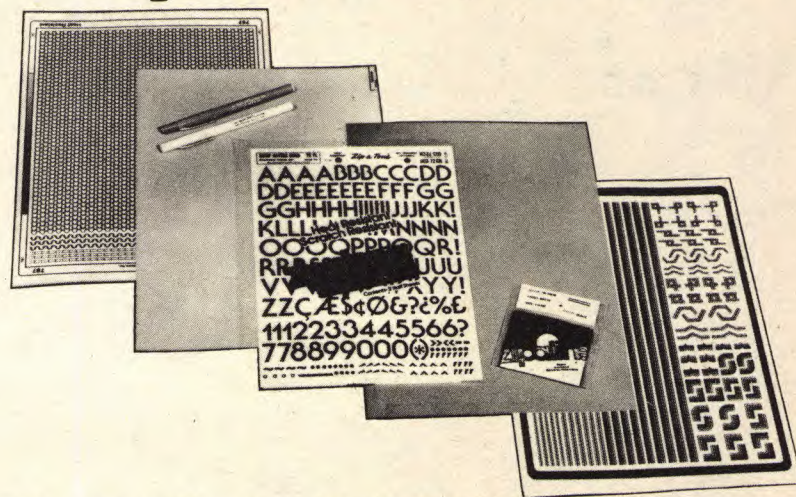
December 7 thru January 22, 12 noon thru 5:00 p.m.

PLEASE NOTE THAT THE ITC CENTER WILL BE CLOSED WEEKENDS AND ON THE FOLLOWING DATES:

May 25, Memorial Day, Monday
 July 3, Day before Independence Day, Friday
 September 7, Labor Day, Monday
 October 12, Columbus Day, Monday
 November 3, Election Day, Tuesday
 November 26, Thanksgiving Day, Thursday
 November 27, Day after Thanksgiving, Friday
 December 24, Christmas Eve, Thursday
 December 25, Christmas Day, Friday
 December 31, New Year's Eve, Thursday

FREE!

\$20.00 Retail Value of Zipatone Products



Does your Company have an Art Department? Zipatone has released many new Products in the last five years designed to help the Commercial Graphic Artist save time and money. For allowing us to show your Art Department how these Products will fit your needs, Zipatone will give you \$20 worth of our Products at no obligation on your part whatsoever.

Please have a Zipatone Representative contact me to demonstrate their new Products. U&Lc

Name: _____

Company: _____

Address: _____

City: _____ State: _____ Zip: _____

zipatone inc.® 150 Fencil Lane, Hillside, IL 60162



Think they'll have it?

Of course. You can
always get Neenah® Bond
in Rheims.

Neenah Paper

You can also get Classic Crest® and
Classic® Laid in the same quantity.



Neenah Paper

A Division of Kimberly-Clark
Neenah, Wisconsin 54956

© 1981 K.C.C.

**If they all
spoke English
you wouldn't
need Spectrum**



America's premier source
of foreign-language typography for
advertising and marketing communications.

Call or write to request a complimentary subscription
to our Newsletter on international marketing
and graphics.

Spectrum Composition

264 West 40th Street, New York 10018 212-391-3940

TypeTrend'81

TypeTrend '81, the exhibition of type and type design, for the first time goes to Frankfurt, West Germany from September 25th until October 25th.

The venue, Frankfurt Airport, "the fastest transit in the world," has much more to offer besides its central position in the heart of Europe. A superb exhibition area of more than 20,000 square feet on the balcony above the domestic and international departure terminals (A & B) is the location for TypeTrend '81.

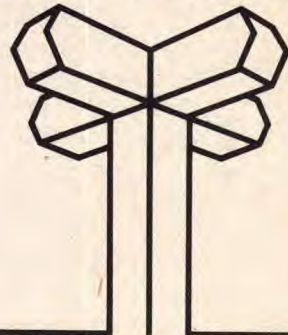
TypeTrend '81 provides type manufacturers, designers, typographers and every ambitious typesetting house with the unique opportunity to show and inform a vast international audience about their latest innovations in type and typography. TypeTrend '81 coincides with the famous International Book Fair at Frankfurt (14th-19th October), the regular meeting point of leading publishers, print buyers, art directors, typographic designers and people who are generally involved with type from around the world.

For four weeks, from 10 am until 6 pm every day including weekends, TypeTrend '81 will be on show at Frankfurt Airport—within easy reach of everyone, no more than 300 metres from connecting flights or Intercity trains.

Further information and participation forms are available from the organiser.

INGRAMA SA

Quai Perdonnet 21B, PO Box 58,
CH-1800 Vevey-2, Switzerland.
Telephone: (021) 518556.
Telex: 45 1160 igm ch.



SET IN CONGRESS BY THE QUICK BROWN FOX COMPANY

TypeTrend'81

Die (zweite) internationale Ausstellung für Schrift und Schriftdesign, findet vom 25. September bis 25. Oktober 1981 erstmalig in Frankfurt/Main statt.

Nicht ohne Grund wurde als Ausstellungsort "der Welt schnellster Transit," der Flughafen Frankfurt, ausgewählt. Neben seiner zentralen, verkehrsgünstigen Lage in Europa bietet der Flughafen Frankfurt eine ideale und grosszügige Ausstellungsfläche (über 2.000 qm), die sich auf der Empore im Zentrum der nationalen und internationalen Abflughalle (A & B) befindet.

TypeTrend '81 bietet allen Schriftenerstellern, Designern, Typographen sowie engagierten Satzherstellern die Möglichkeit, Neuheiten ihres Schriftenangebotes und trendmachende Typographie einem internationalen Besucher und Fachpublikum vorzustellen. So ist die ebenfalls im Oktober (14.-19.10.) stattfindende Internationale Buchmesse in Frankfurt ein bekannter Treffpunkt von Verlegern, Artdirektoren, Typographen und schriftinteressierten Fachleuten aus aller Welt.

Während vier Wochen, täglich durchgehend von 10.00 bis 18.00 Uhr, präsentiert sich TypeTrend '81 dem Besucher im Frankfurter Flughafen—für jeden erreichbar, nicht mehr als 300 Meter vom nächsten Anschlussflug oder Intercity.

Weitere Informationen und Teilnahme-Formulare erhalten Sie vom Veranstalter.

INGRAMA SA

Quai Perdonnet 21B, PO Box 58,
CH-1800 Vevey-2, Schweiz.
Telefon: (021) 518556. Telex: 45 1160 igm ch.



GESETZ IN CONGRESS—THE QUICK BROWN FOX COMPANY

fyti

for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Keyboard

In phototypesetting, a device on which keys are depressed to generate codes representing either commands or the characters that make up the text. A keyboard may be a separate (stand-alone) device producing tape or a disc to drive a typesetter, or it may be built with the typesetter as a single machine.

Laser

An intense, coherent light source that can be optically manipulated. An acronym of "Light Amplification by Stimulated Emission of Radiation."

Leaders

Evenly spaced dots or dashes usually leading the eye from information on the left to information on the right, as in tabular matter.

Leading

Space added between lines of type in excess of the normal height and depth of the letter. 12-pt. typefaces measure 12 pts. from the baseline of one line to the baseline of the next line. Additional interline spacing is called leading due to the practice in metal typesetting of inserting cards or slugs of lead between lines to space them out. In metal-cast machine-keyboarded type, additional leading can be added to the face of the slug or typeface when casting the line.

Letterspacing

The insertion of space between characters in addition to that normally allocated to the character.

Ligature

Two or more letters joined together.

CA EA TH

Light Pen

A pen-like tube containing a photocell and wired to the computer which, when directed at a video display screen, reacts to light from the display; the response is transmitted to the computer to tell it exactly what data on the screen should be acted upon.

Line Printer

A drum, chain or CRT device which is capable of printing a complete line of characters in one cycle of operation. The whole line is formed within the computer before commencement of printing. The continuous print medium advances line by line and extra space can be added between the lines of data.

Lining Figures

Figures, usually of modern cut, that are set so that they line together at the top and bottom. Numerals 0 through 9 all drawn to the same height, usually matching cap letter height.

Linna Bold
Lightline Gothic Italic
Lin Graph Extra Light
Lin Graph Book
Lin Graph Medium
Lin Graph Demibold
Lin Graph Bold

Carta Magna Carta Italic

Carta Demibold
Carta Bold

Martin Gothic Light
Martin Gothic Medium
Martin Gothic Bold

Melior Melior Italic
Melior Demibold

Melior Condensed

News Gothic News Gothic Italic
News Gothic Bold
News Gothic Condensed

News Gothic Bold
News Gothic Condensed

News Gothic Extended
News Gothic Bold Extended

ITC Newtext Book
ITC Newtext Book Italic

ITC Newtext Demibold
ITC Newtext Demibold Italic

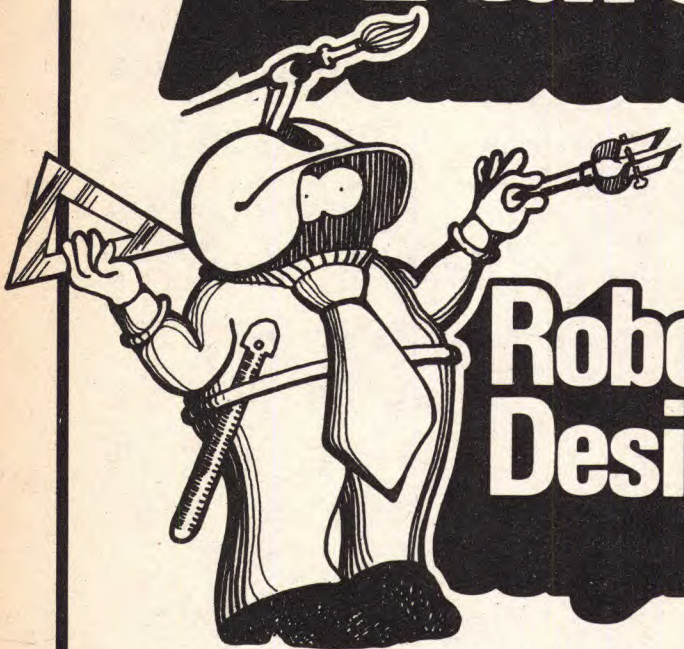
ITC Novarese Book
ITC Novarese Book Italic

ITC Novarese Medium

One page from
our forthcoming
one-line booklet
of exciting new
digitized text
faces. If you
do business in the
New York metropolitan
area, reserve your
copy today.

mjb
M J BAUMWELL TYPOGRAPHY INC.
461 8TH AVENUE
NEW YORK NY 10001
(212) 868-0515

Artdroid?



Robot Designer?

The "Graphics Modifier 3000" could be called an "Artdroid"

A "Robot Designer"!

It still takes a human designer to do the thinking - But the "Graphics Modifier" does all the work. The idea, of course, is creative freedom. Freedom to do more and better designs. Freedom to take on new accounts.

Our Robot Designer

"The Graphics Modifier 3000"

Does inlines, outlines, dropshadows, special drop - shadows, and a myriad of unique countour designs. It also produces special half-tone effects such as a 3-D moulded look, a series of elegant shaded airbrush designs and much much more . . . The little Artdroid* even produces its own color separations. All in a fraction of hand rendered time!

The "Graphics Modifier 3000" does regular modifications as well as all of the speciality designs right in your own darkroom. The "3000" is shipped complete just install and put it to work for you.

Designers and typographers using a "Graphics Modifier" to do artwork and type modifications can spend a larger percentage of their time on actual design instead of the tremendous number of hours now involved in hand rendering. Increased production and profits due to greater capacity of design and more available design time. Think of the new business that can be generated by the ability to turn out high quality work in 1/4 the time of any of your competitors. (Unless they already own a 3000!)

Call It:

An Artdroid . . .

A Robot Designer . . . or

A Graphics Modifier 3000

Just remember this; it will turn out art and type modifications faster and better than anything in history!

* GRAPHICS MODIFIER 3000

For information outside of the United States call

Manfred Leyhausen
Leyhausen Graphic Art Specials
Gerreshemier Strasse 92
Postfach 5133, 4000 Dusseldorf 1
West Germany
Tel: (0211) 3540 48/49/40

Olle Fjaestad
Beta Invest AB
Kungsgatan 73
S-112 27 Stockholm, Sweden
Tel: 08-546509

Peter Young
Naz-Dar Graphic Products Ltd.
4279 Steeles Ave. West
Downsview, Ontario M3N1V7

J Y Lee
Robin Trading Company
Room 201, Sam Jin Bldg.
334-3, 3KA, Eulchi-Ro, Chung-Ku
Seoul, Korea
Tel: 265-2546

Tim Wood
Alphatype Systems Limited
7 Regency Street
London, England SW1
Tel: 01-821-0126

Ian Rayner
Rayner Printing Plates, Ltd.
Saville Mill, Saville Street
Bolton, Manchester, England

For information on the Graphics Modifier or dealers inside the U.S. call



BYERS CORPORATION

BOX 26624 OKLAHOMA CITY OK 73126 405 946 0001

fy(t)i

for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

LPM (Lines Per Minute)

A unit for measuring speed of typesetting. Generally refers to an 8-pt. or 9-pt. typeface set 11 picas wide.

Machine Language

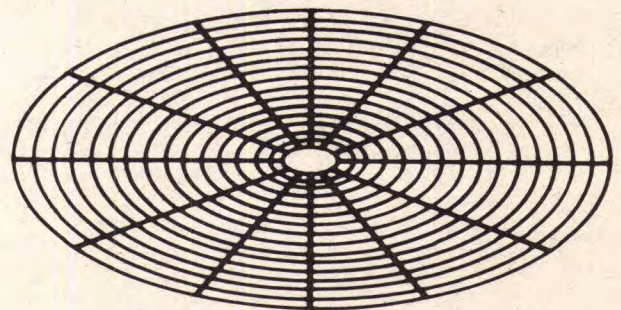
Coded language used directly by a computer, in which all commands are expressed as series of 1's and 0's. Thus, a "machine language program" is a set of instructions which a computer can recognize directly without intermediate interpretation.

Magnetic Core

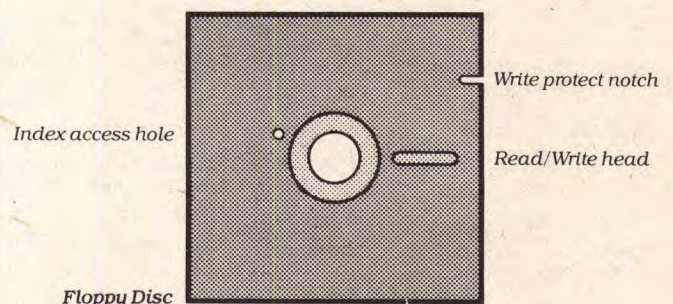
One form of main memory of a computer, in which "0" and "1" bits are designated by changing the magnetic polarity of tiny ferrite rings.

Magnetic Disc

A flat circular plate with a magnetic surface on which data can be stored by selective magnetization of portions of the surface.



A moving head disc. Concentric tracks on magnetized disc surface are usually divided into 10-100 sectors.



Floppy Disc

Magnetic Drum

Recording medium using a magnetically coated metal cylinder which spins within a jacket containing a number of read/write heads. It provides faster access time but less storage capacity than moving-head discs.

Magnetic Storage

Any device using magnetic material as a medium for storage of data: magnetic disc, film, tape, drum, core, etc.

Magnetic Tape

Acetate or mylar coated with iron oxide which, when polarized plus or minus, can be used to store data in binary format (0 or 1). Densities of up to 1,600 characters per inch are common.

fyti

for
your
(typographic)
information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Main Frame

Central Processing Unit (CPU) of a computer.

Matrix

The mold, often called "mat," used to cast each character in hot metal typesetting. In phototypesetting, the master character can be a negative or can be stored digitally. In some phototypesetting systems, a matrix holds an entire font on a disc, drum, grid, or film strip, for example.

Measure

The length or width of the line in which type is set. Full measure refers to copy set full width. Narrow measure refers to a block of copy (such as a long quotation) indented from one or both margins to distinguish it from surrounding full-measure copy. It also refers to narrower than customary measure for a given typeface and size, for multi-column makeup.

Minus Leading

Deletion of space between lines of type, possible only in photographic and electronic typesetting, reducing the total depth of the line below normal. For example, a line of 12-pt type can be set to a depth of 11½ pts. or 11 pts. Tight fitting and sometimes butting or overlapping of letters results.

Minus Letterspacing

The reduction of the horizontal space between characters to cause tighter than normal fit by eliminating some of the side bearings, or normal space between letters. Butting or overlapping of letters can be achieved on many phototypesetting machines with minus letterspacing.

Mixing

The combining of more than one style of typeface or point size in a word, line or block of copy.

MIXING

Mnemonics

Abbreviations of complex terms used to reduce work of encoding computer instructions while also making them recognizable in human terms. Most symbolic assembly languages use mnemonic operation codes which are typically abbreviations of words, such as MPY for multiply and SUB for subtract.

Modem

A device that provides an interface between a communications link and a data processing machine or system.

Modular

Divided into functional units so that various combinations can be combined to best suit a given job.

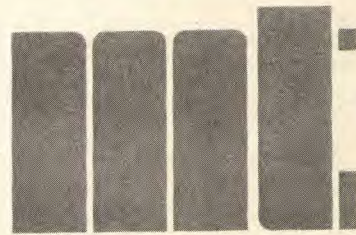
FACES, FACES, FACES!

We started with a couple in 1940... grew in number to become a small successful typography shop in the 50's... and have continuously grown through the 60's and 70's to become a metropolis of type faces in the 80's.

Our photolettering department boasts a library of over 7,500 faces which work hand-in-hand with our Alphatype CRS/Multi-Set III computerized typesetting system with its combination of over 15,000 type faces and point sizes.

With the introduction of our Data Phone System on January 1, 1981 we now are going nationwide. To the delight of our out-of-town clients, we are now just a dial away. So why wait? Turn that job around now!

Complete darkroom, layout, markup, dry transfer facilities available 24 hours a day.



MASTER
TYPOGRAPHERS, INC.
7227 DEVONSHIRE
ST. LOUIS, MISSOURI 63119
314 645-2878

Get your hands on instant, accurate,

NEW!

DOUBLE CROSS REGISTER MARKS

Two quick steps to perfect register

1. POSITION ON BASE 2. BURNISH ON TOP OF OVERLAY

PERFECT REGISTER!

Send 'em!

I'm enclosing my check or money order for \$6.95 for 357 sets of the "Double Cross" Register Marks. That's less than 2¢ a set! Sales tax, postage and handling are included.

DOUBLE CROSS Register Marks are unconditionally guaranteed: if they don't perform as promised, I'll return them for a full refund.

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Allow two weeks for delivery

A new concept in register marks

Look for them at your art supply store or mail this coupon

Dealers and Wholesalers: For free samples and catalog sheet send a note on company letterhead to address at right

MAIL TO:
BEN SMOLEN
1501 BROADWAY, NEW YORK, N.Y. 10036

VISIONS

UPDATE

by Edward M. Gottschall

So many new devices, of genuine importance, have been introduced in the past few months that it is literally impossible to cover all of them in detail here. We must choose between fully reporting just a few or tersely describing many and indicating where further information can be obtained. We chose the latter course, listing sources wherever possible.

1

Image Origination

Computers that can draw pictures or create charts or graphics, even in color, are proliferating. Some simulate 3D. Market analysts feel the time has come for computer graphics to take off now that memory costs have dropped so that a wider market can afford the terminals. Recent major entrants in this field are Digital Equipment Corp., Merrimack, NH, and Hewlett-Packard, Cupertino, CA, as well as Textronix, Houston Instruments (subsidiary of Bausch & Lomb), The California Computer Company and Xerox. The Xerox 350 Color Slide System, for example, can design slides in minutes, can print out in color on paper on a Xerox 6500 color copier, can put eight colors on a slide (from a palette of 64), and works interactively to provide instant editing and visualization of charges. New terminals are increasing the number of colors available at one time, operating at higher speeds, and outputting at finer resolutions. The RM-6212, a \$16,000 interactive terminal, handles 16 colors from a palette of 64, outputs at a pixel resolution of 640 x 480, responds to English-oriented commands. Ramtek Corp., Santa Clara, CA... For those who prefer services to do-it-yourself for slidemaking, in addition to Geni-graphics there's CSS/Image Service. It is on the National CSS remote computer services network and can convert stored data into slides delivered in 48 hours. Creates line plots, bar or pie charts, 3D effects in color. National CSS is a Dun & Bradstreet company... Then there's the HP System 45C that features a choice of 4,913 colors, high speed, interactive light pen, large memory, special function, a built-in thermal printer, a 13-inch color display CRT and more. Hewlett-Packard, Cupertino, CA... The Whizzard 7290 is the first dual output computer graphics system. It can combine vector-

refresh and color-raster displays for computer-aided design and manufacturing operations. Megatek Corp., San Diego, CA... Also new, the GDI (Graphic Design Illustrator), an automated illustration system for schematics, flow diagrams, charts, graphs and output to a typesetter. IDI, White Plains, NY... A slide-making computer graphics system worth investigating is Compu-Slide. Compu-Slide, Inc., Los Angeles, CA.

2

Photography

Now you can photograph computer-generated images onto Polaroid Type 808 Polacolor 2 Land Film. Result is the first high-quality resolution, distortion-free color prints. This system was used by NASA Landsat on the Pioneer spacecraft's fly-by of Saturn. Polaroid Corp., Rochester, NY... A new IBM patent is for a camera that takes a picture in less than 1/1,000,000 of a second. The laser camera, not yet on the market, could "stop" a bullet in flight or photograph the movement of droplets in ink-jet printers.

3

Typesetting

The Itek Mark VIII is a high-speed, 100-pica-wide output digital typesetter that composes full pages. It sets 600 lines per minute. Character resolution ranges from 1,300 lines per inch at 5-point to 650 lpi at 72-point... A specially modified CG 8600 has Japanese pen-touch keyboards and a Kanji Printer for setting Japanese. Compugraphic Corporation, Wilmington, MA... The Lasercomp now can output text and display material and halftones in position on a 100-pica sheet. Monotype Corporation, England... Expertel Level One Word Processing Input permits users to key and edit documents in the usual manner on their own WPs. By adding simple mnemonic commands and then transmitting text and commands over standard communication lines to

an Expertel computer, the job can be typeset and delivered the next day. This is a fast, low-cost service that can handle small jobs. For descriptive literature and costs, write Expertel, 300 Park Avenue South, NY, NY 10010

4

Input-Data/Text

New low-cost OCR scanner reads Courier typefaces, outputs to four makes of word processors selected by user. Burroughs 1220, Burroughs OCR Systems, Burlington, MA... A state-of-the-art report on data input for publishers is available from Inforonics, Inc., Littleton, MA... To facilitate editing of optically scanned text, consider the AM ECRM Concept 3 Pagereader. Corrections, instructions and text editing can be done immediately on the keyboard/display terminal. System can be programmed to read a wide variety of typewriter formats. The Concept 4 Pagereader adds a dual floppy-disc drive for program loading and off-line data storage. AM International, Inc., Los Angeles, CA... Quadex Q200 Composition Systems features an Automatic Copy-fitting option that calculates and inserts the required point sizes and line spacing accurately and rapidly. Compugraphic Corp., Wilmington, MA... The new Quadex Q300 series is a higher-speed system with an advanced file management package... The KDEM omni-font character recognition system is now available from a growing list of service bureaus throughout the country. For an up-to-date list, contact Kurzweil Computer Products, 33 Cambridge Parkway, Cambridge, MA 02142... Another omni-font scanner is the Logoscan II. Logos Development Corp., Middletown, NY.

5

Interfaces

The trend to making it easier for different devices and those of different manufacturers to communicate with each other continues. Lexitron's

communications option 2770 allows its VT system users to communicate with IBM-compatible word processors as well as the IBM 6640 ink-jet printer and the IBM 6670 laser printer... Compugraphic Corporation has opened a Communications Assistance Center in Wilmington, MA, to help their customers interface the word processors or computers through the ICI (Intelligent Communications Interface) to Compugraphic phototypesetters... By connecting most word processors directly into Mergenthaler's WPI/2000 interface, or through a telephone/modem hookup, the user can link many WPs to the Omnitech/2000 and thus have a total WP/typesetting production center... Trans/Media 500 is designed to convert directly to phototypesetting from almost any word processing media. A powerful, self-contained micro-computer does the interfacing without tying up WPs, typesetters, or telecommunications facilities. Applied Data Communications, Tustin, CA... New interfacing capabilities have also been announced by Shaftstall, Indianapolis, IN, and Intergraphics, Washington, DC... Faxport connects a word processor to a facsimile transceiver. Murihead, Inc., Mountainside, NJ.

6

Storing, Retrieving, etc.

A 1-million-bit bubble memory device is being readied for market by National Semiconductor Corp., Santa Clara, CA... RCA has patented a 12-inch recording disc that can store 1 billion bits of information. A precise laser beam creates tiny pits on a tellurium surface. A low-powered beam is used for retrieval. This is a new miracle of compaction that will help expand storage capability and with minimal cost... A new breakthrough in high-capacity (64,000-bit) random access chips was announced by Intel Corporation. New manufacturing techniques should speed production of these difficult-to-make miniature circuit devices... 3M, a leader in COM (computer-output-microfilm) storage/retrieval systems offers COM/Quest, a software package for forms generation and for merging stored data and forms... 3M's Micrapoint system for automated low-cost films and computer-assisted retrieval of microfilmed documents now offers enhanced performance

with two program diskettes. One checks mathematical accuracy of data input; the other converts ASCII-coded diskettes to the IBM-compatible EBDCIC code... Also from 3M, new on-line/off-line interface capabilities for its COM Systems to make them IBM-compatible... 3M is offering a detailed brochure on its fast fiche system (CRC1050). 3M Dept. Mi 80-41, P.O. Box 33600, St. Paul, MN 55133... Watch for holographic developments to introduce new capabilities for information storage. Still in R & D stages, holographic prototypes have a capacity to store 1 trillion bits of information (10 million typewritten pages).

7

Page/Area Composition

From Mergenthaler Linotype Company, Melville, NY, the new Linotron 202 Graphic System that typesets and positions halftones, logos, line drawings and text... Also from Mergenthaler, the Linoscreen 7000 high-speed page makeup system for book, commercial, magazine, in-plant, and directory typesetting... Also, the Linoscreen Composer now offers a graphic tablet and the ability to create rules and boxes... Raytheon Ray Edit system can now display line drawings and halftones on its CRT... CCI400 is a new typesetting software package for book typesetting and pagination. It is interactive and powerful and can receive and

Quad Quick is a software package that enables the operator of an Itek Quadritek to output, by means of preprogrammed formats, fully composed busi-

ness cards, resumes, letterheads, envelopes, and brochures.

send copy via the phone. Computer Composition International, NY, NY... The Editwriter Preview, a video monitor that displays soft proofs of completed jobs, can now display vertical and horizontal rules and boxes with text. Compugraphic, Wilmington, MA... Quad Quick is a new software package offering off-the-shelf typesetting formats on pre-programmed magnetic tape or discs. Programs are for business cards, forms, newsletters, résumés, postcards, tickets, text, letterheads and envelopes, invitations and announcements, and brochures. For use with the Quadritek Phototypesetting System. Itek Graphic Products, Rochester, NY... Penta Systems, described in U&I, Vol. 7, No. 2, now offers an interactive system called Penta Quick. It features fast processing and immediate response and enables users of Penta-Vue terminals to promptly preview processed material. A powerful, efficient approach to automated composition. For Penta Quick folder, write to Penta Systems International, 20 South Charles Street, Baltimore, MD 21201... New interactive format development system is the CICS/MM method. Turnkey Systems, Inc., Norwalk, CN.

8

Word Processors

Displaywriter, IBM's low-cost WP (\$7,895 and up), has a 50,000-word

spelling checker, can be stand-alone or built into a system, and offers a choice of Selectric or 60-cps printer... All sorts of news from Wang (Lowell, MA): envelope feeder, automatic addressing, new low-cost WP (Model 015 105 for small offices and Models 115-1, 115-2 for medium-range installations). Wang's Ideographic Word Processing System can create, edit and print documents in conventional Chinese, simplified Chinese, Japanese, or English. Wanglaw is Wang's new legal software package... Financial documents, bills, statements, proposals and other reports involving numeric data can now be prepared with greater speed and accuracy, using a new software package from Burroughs Word Processing Systems, Yaphank, NY... If you are producing scientific manuscripts, journals or reports which contain equations, you might be interested in ALGO-2100, a portable scientific WP system. Printer operates at 55 cps and printing element holds 128 characters... The ML-32 system has up to 32 languages resident and accessible from the keyboard. Languages can be selected, edited, intermixed. Computer Systems Consultants, Chelmsford, MA... Compucorp, Los Angeles, CA, on its Omega line of WPs, has an interactive spelling dictionary that can hold up to 1,000,000 words... Slowly but surely we are getting more programs written in English so that non-data-processing people can generate reports and text without any computer programming. Recent example is Super English II from The Automated Quill, Englewood, CO... New software stores library of standard paragraphs that can be inserted into custom letters produced on the Magna SL. A. B. Dick Co., Chicago, IL... Xerox 630 Diablo printer can use either plastic or metal daisy wheels... The Typecorder is an 8½" × 11" × 1½" 3-pound typewriter, dictator/transcriber, text editor, communicator that fits in a briefcase. It's a portable office that can send or receive copy by phone and is compatible with the Series 35 WP. Sony Office Products, Trenton, NJ... A major entrant in the electronic printing systems market is the Xerox 5700. Instead of a keyboard it uses a touch-sensitive screen on which different displays for different operations can be called up. It offers 200 type fonts, stores logos, preprinted forms, signatures. This ICP (Intelligent Copier/Printer) is a combined high-speed copier, word processor, computer-controlled printer, and electronic mail unit.



Security

Privacy of communications continues to be an increasing concern as the volume of messages and the number of users of EM and telecommunications grows. One recently introduced security system protects transmitted speech from reaching unintended ears. It was just patented for the Technical Communications Corp., Concord, MA. Transmitted voice sounds are divided into one or more frequency bands. Any single band is unintelligible. The bands are recombined by a decoder at the desired receiving end. The company also produces devices for voice, facsimile and data protection. And Siemens Corporation, Iselin, NJ, offers Hagelin-Cryptos systems, billed as the "world's most advanced ultra-high-security business encryption equipment." The encryption machine comes in a range of models and the system has a fast-changeable user-controlled key.

10

Editing

The Micromark spelling checker has a 20-25,000 word capacity and an error rate of 1-2,000. Telcon Industries... Graphics, charts and drawings are automatically integrated with typeset text in a new system offered by Intergrated Software Systems Corporation, San Diego, CA... Brochures describing their Total Copy Processing System are available from the Marketing Communications Department of Harris Composition Systems Division, 505 John Rodes Blvd., Melbourne, FL 32901... Also from Harris, a new 1700 series of editing terminals featuring detached keyboards and enhanced editing capabilities.



**Now...
You
can
order
these
ITC
Type
Specimen
Booklets**

**En
vente...
Ces
brochure-
spécimens
ITC
sont
livrables
de
stock**

**Nunmehr...
können
Sie
diese
ITC-
Schrift-
muster-
hefte
bestellen.**

To obtain these handsomely designed, colorful ITC type specimen booklets, just complete this order form and mail it to us. All orders must be accompanied by a remittance. Please make checks payable, in U.S. funds, to ITC at:

Pour obtenir ces jolies brochures-spécimens ITC, il suffit de remplir ce bon de commande et de nous le retourner. Toute commande doit être accompagnée d'un avis de paiement acquitté. Prière de payer en \$ américains au nom de ITC:

Wenn Sie diese attraktiv entworfenen, farbvol-len ITC-Schriftmusterhefte erhalten möchten, füllen Sie bitte den Bestellschein aus. Alle Bestellungen müssen vorbezahlt werden. Senden Sie Ihre Zahlungsweisung (in U.S.-Währung und zahlbar an ITC) zusammen mit dem Bestellschein an:

International Typeface Corporation
2 Hammarckjold Plaza, New York, N.Y. 10017, USA

Name Nom

Company Firma Firma

Title Fonction Beruf

Street Address Rue et n° Strasse

City Ville Postleitzahl und Ort

Country Pays Land Code Postal Zip Code

Quantity Quantité Anzahl	Unit Price Prix unitaire Einzelpreis	Total Total Gesamtpreis
--------------------------------	--	-------------------------------

ITC BOOKLETS:		
___	ITC American Typewriter.....	\$1.00
___	ITC Avant Garde Gothic with Oblique.....	1.00
___	ITC Avant Garde Gothic Condensed.....	1.00
___	ITC Bauhaus.....	1.00
___	ITC Benguiat.....	1.00
___	ITC Benguiat Condensed.....	1.00
___	ITC Benguiat Gothic.....	1.00
___	ITC Bookman.....	1.00
___	ITC Century.....	1.00
___	ITC Cheltenham with Condensed.....	1.00
___	ITC Clearface.....	1.00
___	ITC Eras.....	1.00
___	ITC Fenice.....	1.00
___	ITC Franklin Gothic.....	1.00
___	Friz Quadrata.....	1.00
___	ITC Garamond with Condensed.....	1.00
___	ITC Isbell.....	1.00
___	Italia.....	1.00
___	ITC Kabel.....	1.00
___	ITC Korinna with Kursiv.....	1.00
___	ITC Lubalin Graph.....	1.00
___	ITC Newtext.....	1.00
___	ITC Novarese.....	1.00
___	ITC Quorum.....	1.00
___	ITC Serif Gothic.....	1.00
___	ITC Souvenir.....	1.00
___	ITC Tiffany.....	1.00
___	ITC Zapf Book.....	1.00
___	ITC Zapf Chancery.....	1.00
___	ITC Zapf Dingbats.....	1.00
___	ITC Zapf International.....	1.00

U&Ic BACK COPIES:		
	Foreign	U.S. PRICE
___	U&Ic, Vol. 1, No. 2.....	\$2.50 \$1.50
___	U&Ic, Vol. 1, No. 3.....	2.50 1.50
___	U&Ic, Vol. 2, No. 1.....	2.50 1.50
___	U&Ic, Vol. 2, No. 2.....	2.50 1.50
___	U&Ic, Vol. 2, No. 3.....	2.50 1.50
___	U&Ic, Vol. 3, No. 2.....	2.50 1.50
___	U&Ic, Vol. 3, No. 4.....	2.50 1.50
___	U&Ic, Vol. 4, No. 1.....	2.50 1.50
___	U&Ic, Vol. 4, No. 2.....	2.50 1.50
___	U&Ic, Vol. 4, No. 3.....	4.00 1.50
___	U&Ic, Vol. 4, No. 4.....	4.00 1.50
___	U&Ic, Vol. 5, No. 1.....	2.50 1.50
___	U&Ic, Vol. 5, No. 3.....	2.50 1.50
___	U&Ic, Vol. 5, No. 4.....	2.50 1.50
___	U&Ic, Vol. 6, No. 1.....	2.50 1.50
___	U&Ic, Vol. 6, No. 2.....	2.50 1.50
___	U&Ic, Vol. 6, No. 4.....	2.50 1.50
___	U&Ic, Vol. 7, No. 1.....	2.50 1.50
___	U&Ic, Vol. 7, No. 2.....	5.00 2.50
___	U&Ic, Vol. 7, No. 3.....	2.50 1.50
___	U&Ic, Vol. 7, No. 4.....	2.50 1.50
___	U&Ic, Vol. 8, No. 1.....	2.50 1.50

Total order, in U.S. funds \$ _____
Add postage for booklets \$.50
N.Y. Residents add state sales tax \$ _____
Remittance in U.S. funds enclosed \$ _____

Montant de la commande \$ _____
Affranchissement des brochures, en \$ américains \$.50
Paiement ci-joint (en \$ américains), total \$ _____

Gesamtpreis (in U.S.-Währung) \$ _____
Zuzüglich Porto \$.50
Beigefugte Zahlungsweisung (in U.S.-Währung) \$ _____



U&I BOOK SHOP

The U&I Book Shop reviews new books believed to be of interest to U&I readers and lists the publisher, with address, and the price of the book so that books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.

'Fit To Be Styled A Typographer'

By James Moran

Published on the 50th anniversary of the founding of the Society of Typographic Designers (1978), this book traces the history of the society and trends in typography and printing since 1920. The STD began life as the British Typographers Guild, and its members were mostly former compositors. By 1953, when graphic designers took a "more leading" role in the preparation of printed material, the present name was adopted and graphic designers whose work reached STD's high standards were admitted.

The Sandstone Press, 321 East 43rd Street, New York, NY 10017. 70 pages. 7 1/2 x 10 1/2. Illustrated. Paperbound, \$17.50. Hardbound, \$31.00.

The Designer's Guide to Text Type

by Jean Callan King, Tony Esposito

A working tool for designers with leaded showings of 51 popular text typeface families in 6 point through 12 point plus 14 point. Each showing includes full alphabet showings and a range of weights for each family.

Van Nostrand Reinhold Company, 7625 Empire Drive, Florence, Kentucky 41042. 320 pages. 9 x 12. Paper, \$24.95.

The Mystic Art of Written Forms

by Friedrich Neugebauer

An illustrated handbook of calligraphy and lettering design of value to the beginner and the working professional. A series of lessons takes the reader through a progression of alphabet styles that parallel the historical development of writing. The author stresses the relationship between the artist and the meaning of the text being written.

U.S. English language distributor: Alphabet Press, Box 56, North Quincy, MA 01271. \$23.00.

CAM Systems

by David Henry Goodstein

CAM (Composition and Makeup) terminals are already widely used by newspapers and, as costs drop and capabilities increase, are starting to penetrate the commercial typesetting and in-office markets. This booklet reviews the brief history of passive and interactive CAM terminals and explains their display techniques, discusses operator interaction alternatives and tells how to compose ads interactively and to fit CAM devices into clusters and on-line systems. Includes detailed specifications on major systems as Bedford, Camex, Advantage (Compugraphic), Harris 2220 series, Linoscreen Composer (Mergenthaler), Adcomp (Mycro-Tek), AdSet, RayComp II, RayComp III, RayComp 100, (Raytheon), and Xenotron's XVC-SP and XVC2.

NCA, 1730 North Lynn Street, Arlington, VA 22209. \$20.00.

Graphic Arts Encyclopedia, 2nd Edition

by George A. Stevenson

McGraw-Hill Book Company, PO Box 400, Hightstown, NJ 08520. 483 pages. 7 1/2 x 9 1/2. \$24.95.

How to Use Type

by Ken Rodmell

Van Nostrand Reinhold, Order Processing, 7625 Empire Drive, Florence, KY 41042. 120 pages. 8 1/4 x 8 1/4. Paper, \$10.95.

Pictorial Archive of Printer's Ornaments

Selected by Carol Belanger Grafton

Dover Publications, Inc., 180 Varick Street, New York, NY 10014. 128 pages. 8 1/2 x 11 1/2. Paperbound, \$4.00.

How to Survive in the Free Lance Jungle

by Barbara and Elliott Gordon

A most helpful aid for the independent artist or designer. The authors represent some of the top illustrators and photographers and in this clear, concise, factual book they share their knowledge of business practices with the reader. Covers markets and how to reach them; how to build a portfolio; self-advertising and promotion; pricing; negotiating; legal, tax and money matters; representatives; and the special problems of out-of-town talent. Illustrated and contains reproductions of estimate, business practices, confirmation of engagement, and model release forms, as well as a standard contract, a standard invoice, a stock photographer agreement and photographers' estimate and invoice forms.

Executive Communications, Inc., 400 East 54th Street, New York, NY 10022. 126 pages. 8 1/2 x 11. Paper, \$9.95.

Behind the Lines

by R. O. Blechman

The thin, often squiggly lines of R. O. Blechman have brought many a chuckle, many a belly laugh, and much psychological insight to viewers of his films and TV commercials, of his cartoons in the New Yorker and on the Op Ed page of the New York Times and to readers of his earlier books. A foreword by Maurice Sendak and a brief autobiography are followed by more than 1,000 examples of Blechman's art, including hundreds in color and the entire classic, "Juggler of Our Lady."

Hudson Hills Press, Inc., Suite 43231, 30 Rockefeller Plaza, New York, NY 10024. 187 pages. 10 1/4 x 10 1/4. \$32.50.

Typography 1

This is the first hardbound record of the annual Type Directors Club exhibition of typographic excellence and ingenuity. Over 3,000 submissions were pared down to 196 "acceptances" by a jury of nationally known typographic experts. Each winning entry is given a full page or spread. The book is more than a record of the year's best typography. It is a source of inspiration and ideas.

Watson-Guption Publications, 1515 Broadway, New York, NY 10036. 216 pages. 8 1/4 x 11. \$25.00.

Word Processing

by Rod van Uchelen

A guide to typography, taste, and in-house graphics. Van Nostrand Reinhold, Order Processing, 7625 Empire Drive, Florence, KY 41042. 128 pages. 8 1/4 x 9 1/4. Cloth, \$13.95. Paper, \$7.95.

Forms Design, The Basic Course - Plus

by Marvin JACOLES

Marvin JACOLES, Formsman, Inc., 724 Keith Building, 1621 Euclid Avenue, Cleveland, OH 44115. 128 pages. 8 1/2 x 11. Paper, \$18.00.

59th Art Directors Annual of The Art Directors Club of New York

This is a massive (1 1/2" thick), beautiful, useful, inspirational work. It is the annual classic record of the best graphics in the United States in newspaper and magazine advertising and editorial pages, promotion and graphic design, campaigns, posters, books and jackets, art and illustration, photography, and television. Includes 1,283 winning entries, full indexes of artists, agencies, clients, etc. and editorial comment.

ADC Publications, Inc., 488 Madison Avenue, New York, NY 10022. 8 1/2 x 11. \$34.95.

How to Build a Basic Typesetting System

by Michael L. Kleper

Bridges the gap between typesetting technology and practical applications, especially for those outside the traditional graphic arts industry.

Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623. 100 pages. 6 x 9. \$10.00.

Graphic Artists Guild Talent Reference Book

Over 200 graphic artists represented with full page ads in color and b/w. Names, addresses, phone numbers, disciplines for over 3,000 guild members, arranged geographically. Free to art buyers requesting it on company letterhead.

Graphic Artist Guild Talent Reference Book, Suite 405, 30 East 20th St., New York, NY 10003. 8 1/2 x 11. Comb bound.

RSVP

RSVP, PO Box 314, Brooklyn, NY 11205. 245 illustrated pages. 250 individual full-color reproductions. 5 1/2 x 8 1/2. Paperbound, \$12.50.

Editing Your Newsletter

by Mark Beach

For newsletter editors with little training in writing, editing, graphics, design, or printing.

Coast to Coast Books, 2934 Northeast Sixteenth Avenue, Portland, OR 97212. 76 pages. \$7.50.

Complete Guide to Pasteup, 2nd Ed.

by Walter B. Graham

Dot Pasteup Supply Co., PO Box 369, Omaha, NE 68101. 216 pages. 8 1/2 x 11. Paper, \$17.50.

Rapid Viz

by Kurt Hanks and Larry Belliston

A very graphic, clear, concise how-to that presents a new way to visualize ideas rapidly.

William Kaufmann, Inc., One First Street, Los Altos, CA 94022. 170 pages. 11 x 8 1/2. Paper, \$7.95.

Notes on Graphic Design and Visual Communication

by Gregg Berryman

William Kaufmann, Inc. One First St., Los Altos, CA 94022. 46 pages. 8 1/2 x 11. Paper, \$3.95.

Reed, Pen & Brush Alphabets

by Edward M. Catich

Hastings House, 10 East 40th St., New York, NY 10016. 64 pages. 11 x 8 1/2. Paper, \$6.95.

Islamic Ornamental Design

by Claude Humbert

Hastings House Publishing Company, Inc., 10 East 40th Street, New York, NY 10016. 236 pages. 10 x 11. \$35.00.

Lettering Tips

by Bill Gray

Van Nostrand Reinhold, 7625 Empire Drive, Florence, KY 41042. 128 pages. 8 1/4 x 9 1/4. Paper, \$6.95.

Directory of Evocative Typography

Compiled by Renée LeWinter

Categorizes and illustrates almost 600 typefaces, by their emotional or display characteristics, into 50 categories ranging from Antique to Whimsical.

GAMA Communications, PO Box 597, Salem, NH 03079. 120 pages. 8 1/2 x 11. Paper, \$20.00.

GRAPHIC COMMUNICATION '80s

Graphic Communication '80s

by Edward M. Gottschall

This is a hardbound update of the U&I "Vision '80s" feature plus an extensive glossary of terms. This version is directed to office personnel oriented toward nontraditional graphic arts as well as to artists, graphic designers and art directors, editors, advertising and sales promotion directors, and managers of in-office creation/reproduction centers.

Graphic Communication '80s spans the communications spectrum from originating and inputting text, data, and graphics to ultimate multiple-copy reproduction and/or electronic distribution. It focuses on the new computer/electronic technologies and how they affect cost and communication effectiveness, budgets, schedules, procedures, career paths, salaries, lines of authority.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 240 pages. 8 1/2 x 11. Illustrations 190. \$19.95.

Graphics Master 2

Dean Lem Associates, Inc., PO Box 46086, Los Angeles, CA 90046. A combination book and set of production tools. \$43.50.

Handbook of Computer-Aided Composition

by Arthur H. Phillips

A combination history (two chapters review hand and machine typesetting) and state-of-the-art review, this book provides a useful perspective for understanding the technical aspects and the capabilities of computer-aided composition and helps one appraise today's equipment in order to make better purchase decisions. Chapters compare different machines and systems and cover keyboards, word processing, optical character recognition, technical/scientific composition, ad/area/page electronic makeup systems, and the special problems of books, magazines and newspapers. Other chapters cover the various photographic, CRT and laser typesetters currently in use and take a brief look at the future and the possible impact of electronic information (as opposed to entertainment) media on print media. All text is well supplemented with halftones and diagrams and detailed captions.

Marcel Dekker, Inc., 270 Madison Avenue, New York, NY 10016. 434 pages. 6 1/4 x 9 1/4. Indexed. \$55.00.

Illustrated Graphics Glossary

by Ken Garland

As the name states, this is a glossary of terms used in printing, publishing, photography and other fields of interest to graphic designers. 1,800 terms and hundreds of illustrations.

Barrie & Jenkins, Hutchinson Publishing Group Ltd., 3 Fitzroy Square, London W1P 6JD, England. 192 pages. 7 5/8 x 6 1/2.

The Illustrations of Murry Tinkelman

Art Direction Book Company, 10 East 39th St., New York, NY 10016. 120 pages. 18 1/2 x 11. Cloth, \$15.00. Paper, \$8.95.

If you are not receiving your own copy of U&Ic and would like to receive it free, please complete this form and mail to:
**U&Ic Subscription Dept.
 2 Hammarkjold Plaza,
 New York, N.Y. 10017, U.S.A.**

I want to receive U&Ic.

NOTE: U&Ic is published quarterly. Please allow four months before anticipating first copy.

SURNAME _____ GIVEN NAME _____
 TITLE _____
 COMPANY _____
 ADDRESS _____
 CITY _____
 COUNTRY _____
 SIGNATURE _____
 DATE _____

BUSINESS CLASSIFICATION

(Check one only)

- (a) _____ Printer (Commercial, forms, etc.)
- (b) _____ Typesetting, Composing
- (c) _____ Advertising Agency, Art Studio, Design
- (d) _____ Newspaper, Magazine
- (e) _____ Book Publisher
- (f) _____ Packaging
- (g) _____ Internal Printing (not for resale)
- (h) _____ Education
- (i) _____ Libraries
- (j) _____ Government
- (k) _____ Corporation advertising, design, promotion
- (l) _____ Student
- (m) _____ Other _____

MY PRIMARY JOB FUNCTION IS:

(Check one only)

- (n) _____ Artist, Illustrator
- (o) _____ Art Director, Creative Director
- (p) _____ Pasteup Artist
- (q) _____ Type Director
- (r) _____ Graphic Designer
- (s) _____ Advertising Manager, Sales Promotion Manager
- (t) _____ Production Manager
- (u) _____ Printing Buyer, Purchasing Agent
- (v) _____ Principal, Officer
- (w) _____ Other _____

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ 250 and over

Si vous ne recevez pas U&Ic mais souhaitez le recevoir gratuitement, veuillez remplir ce formulaire et l'adresser à:
**U&Ic Subscription Dept.
 2 Hammarkjold Plaza,
 New York, N.Y. 10017, U.S.A.**

J'aimerais recevoir U&Ic.

N.B.: U&Ic est une publication trimestrielle. Considérez 4 mois avant de recevoir le premier numéro.

NOM _____ PRÉNOM _____
 FONCTION _____
 FIRME _____
 ADRESSE _____
 VILLE _____ CODE POSTAL _____
 PAYS _____
 SIGNATURE _____
 DATE _____

CLASSIFICATION PAR PROFESSIONS

(Ne cocher qu'une seule fonction)

- (a) _____ Imprimerie (commerciale, formulaires, etc.)
- (b) _____ Composition à façon
- (c) _____ Agence de publicité, bureau de création, studio
- (d) _____ Journal quotidien, périodique
- (e) _____ Edition de livres
- (f) _____ Emballage
- (g) _____ Imprimerie intégrée (non commerciale)
- (h) _____ Enseignement
- (i) _____ Bibliothèque
- (j) _____ Fonction publique
- (k) _____ Département de publicité d'une entreprise
- (l) _____ Etudiant
- (m) _____ Divers _____

MON ACTIVITÉ PRINCIPALE EST :

(Ne cocher qu'une seule fonction)

- (n) _____ Dessinateur, illustrateur
- (o) _____ Directeur artistique, directeur de la création
- (p) _____ Metteur au net
- (q) _____ Type Director
- (r) _____ Graphiste
- (s) _____ Chef de publicité, directeur de la promotion
- (t) _____ Chef de la production
- (u) _____ Acheteur, vendeur d'espace
- (v) _____ Chef de service, employé
- (w) _____ Divers _____

NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ 250 et plus

Wenn Sie nicht schon Ihr eigenes Exemplar von U&Ic erhalten und die Zeitschrift gern kostenlos beziehen möchten, füllen Sie bitte diesen Coupon aus und senden ihn an:
**U&Ic Subscription Dept.
 2 Hammarkjold Plaza,
 New York, N.Y. 10017, U.S.A.**

Ich möchte U&Ic beziehen.

ANMERKUNG: U&Ic wird viertel jährlich veröffentlicht. Bitte erlauben Sie 4 Monate ehe Sie die erste Nummer erhalten.

ZUNAME _____ VORNAME _____
 BERUF _____
 FIRMA _____
 STRASSE _____
 POSTLEITZAHL UND ORT _____
 LAND _____
 UNTERSCHRIFT _____
 DATUM _____

FIRMENKLASSIFIZIERUNG

(Bitte eine ankreuzen)

- (a) _____ Druckerei (Akzidenzen, Formulare, usw.)
- (b) _____ Schriftsetzerei
- (c) _____ Werbeagentur, Grafikdesignateller
- (d) _____ Zeitungs- oder Zeitschriftenverlag
- (e) _____ Buchverlag
- (f) _____ Verpackungsdesignateller oder Verpackungsdruckerei
- (g) _____ Hausdruckerei
- (h) _____ Lehrer (Schule, Fachschule, Universität, usw.)
- (i) _____ Bibliothek
- (j) _____ Behörde
- (k) _____ Werbeabteilung von Industrie- oder Handelsfirma
- (l) _____ Studierender
- (m) _____ Andere (bitte beschreiben) _____

MEINE HAUPTBERUFSTÄTIGKEIT IST:

(Bitte eine ankreuzen)

- (n) _____ Künstler, Illustrator
- (o) _____ Art-Direktor, Kreativ-Direktor
- (p) _____ Reinzeichner
- (q) _____ Typograf
- (r) _____ Grafikdesigner
- (s) _____ Werbeleiter, Verkaufsförderungsleiter
- (t) _____ Produktionsleiter
- (u) _____ Drucksacheneinkäufer
- (v) _____ Firmeninhaber, Direktor
- (w) _____ Andere (bitte beschreiben) _____

ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ über 250

CONTROLLED CIRCULATION POSTAGE PAID AT FARMINGDALE, N.Y. 11735 USTS PUBL 073430

**MOVING?
 CHANGE OF
 ADDRESS:**

SEND THIS LABEL (OR A COPY) WITH YOUR CORRECTIONS TO:
**U&LC SUBSCRIPTION DEPT.
 2 HAMMARKJOLD PLAZA
 NEW YORK, N.Y. 10017**